

186 9, 22  
PROPERTY OF PRIVATE COLLECTORS

VERY IMPORTANT AND EXCEEDINGLY VALUABLE

# OIL PAINTINGS

BY

CELEBRATED FOREIGN AND  
AMERICAN MASTERS

AND

OTHER VALUABLE ART PROPERTY

FROM THE COLLECTION OF THE LATE

P. A. VALENTINE

OF NEW YORK

AND OTHER PRIVATE SOURCES

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
EVENING OF MARCH 7<sup>TH</sup>, AT 8.15 O'CLOCK, AND  
AFTERNOON OF MARCH 9<sup>TH</sup>, AT 2.30 O'CLOCK

IN THE ASSEMBLY HALL OF  
THE AMERICAN ART GALLERIES

ENTRANCE, 30 EAST 57<sup>TH</sup> STREET  
NEW YORK



ON FREE PUBLIC VIEW

FROM 9 A. M. UNTIL 6 P. M.

AT THE AMERICAN ART GALLERIES

BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET, NEW YORK

ENTRANCE, 30 EAST 57TH STREET

BEGINNING WEDNESDAY, FEBRUARY 28TH, 1923

AND CONTINUING UNTIL THE DAY OF THE SALE

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IMPORTANT AND EXCEEDINGLY VALUABLE

OIL PAINTINGS

AND

OTHER VALUABLE ART PROPERTY

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AND

AFTERNOON OF MARCH 9TH, AT 2.30 O'CLOCK



ILLUSTRATED CATALOGUE  
OF  
IMPORTANT AND EXCEEDINGLY VALUABLE  
**OIL PAINTINGS**  
BY CELEBRATED  
FOREIGN AND AMERICAN MASTERS  
AND

BRONZES, PORCELAINS; BEAUTIFUL OLD WEDGWOOD FROM THE  
FAMOUS SANDERSON AND HAMILTON PALACE COLLECTIONS; A  
REMARKABLE OLD DRESDEN AND ORMOLU MUSICAL CLOCK FROM  
THE DOUBLE COLLECTION; A COLLECTION OF BEAUTIFUL OLD GOLD  
AND ENAMEL SNUFFBOXES, FANS AND OTHER CABINET GEMS

FROM THE COLLECTION OF THE LATE

**P. A. VALENTINE**

OF NEW YORK

AND FROM

OTHER PRIVATE SOURCES

AS DESIGNATED IN THE CATALOGUE

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
IN THE ASSEMBLY HALL OF  
THE AMERICAN ART GALLERIES  
ON THE DATES HEREIN STATED

THE SALE TO BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSOCIATES, MR. OTTO BERNET AND MR. HIRAM H. PARKE, OF

**THE AMERICAN ART ASSOCIATION, MANAGERS**

ENTRANCE, 30 EAST 57TH STREET  
NEW YORK

1923



THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY

## CONDITIONS OF SALE

**I. Rejection of bids:** Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

**II. The buyer:** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

**III. Identification and part payment by buyer:** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

**IV. Risk after purchase:** Title passes upon the fall of the auctioneer's hammer, and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any other cause.

**V. Delivery of purchases:** Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of 9 A. M. and 1 P. M. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of 9 A. M. and 5 P. M.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of 9 and 5.

Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

**VI. Storage in default of prompt payment and calling for goods:** Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

**NOTE:** The limited space of the Delivery Rooms of the Association makes the above requirements necessary, and it is not alone for the benefit of the Association, but also for that of its patrons, whose goods otherwise would have to be so crowded as to be subject to damage and loss.

**VII. Shipping:** Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

**VIII. Guaranty:** The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloging or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

**IX. Buying on order:** Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale and the purchase money will be refunded if the lot in any manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or references submitted. Shipping directions should also be given.

**Priced Catalogues:** Priced copies of the catalogue or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

AMERICAN ART ASSOCIATION,

New American Art Galleries,  
Block of Madison Avenue, 54th to 57th Street,  
Entrance, 30 East 57th Street,  
New York City.

INTELLIGENT APPRAISALS  
FOR  
UNITED STATES AND STATE TAX  
INSURANCE AND OTHER PURPOSES  
AND  
CATALOGUES OF PRIVATE COLLECTIONS

APPRAISALS AND CATALOGUES. Together with the increase in its exhibition and sales rooms, the American Art Association will expand its service of furnishing appraisements, under expert direction, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes. It is prepared also to supplement this work by making catalogues of the contents of homes or of entire estates, such catalogues to be modelled after the finely and intelligently produced catalogues of the Association's own Sales.

The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

THE AMERICAN ART ASSOCIATION  
AT ITS  
NEW AMERICAN ART GALLERIES  
THE BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET  
ENTRANCE, 30 EAST 57TH STREET  
NEW YORK CITY



CATALOGUE



EVENING SALE  
WEDNESDAY, MARCH 7, 1923  
IN THE ASSEMBLY HALL  
OF  
THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

Catalogue Numbers 1 to 58, inclusive

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JAN V. CHELMINSKI

POLISH: CONTEMPORARY

*Mr. Blank.*  
1—A CUIRASSIER OF NAPOLEON  
*76.*

(Millboard)

*Height, 12 inches; width, 9 inches*

A CUIRASSIER of the Empire, mounted on a brown horse, galloping at full speed, bearing a message probably, from the Emperor, who is seen on his white horse, on a hill at right, surrounded by his mounted staff.

*Signed at the lower right, JAN V. CHELMINSKI.*

*Property of a Private Owner.*

GEORGE INNESS, JR., N.A.

AMERICAN: 1854—

*Chas. Biberman*

2—SUNSET IN JUNE

*12s.*

*Height, 12 inches; length, 16 inches*

A LANDSCAPE showing level meadows and groups of trees, with a building or two in the distance. Sunset sky of warm grays mingled with orange and pink and with spaces of blue.

*Signed at the lower right, INNESS.*

*Property of a Private Owner.*

BRUCE CRANE, N.A.

AMERICAN: 1857—

*Gen. E. C. Young.*

3—RUSSET AUTUMN

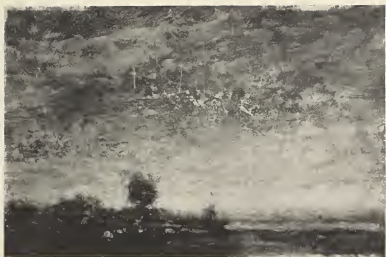
*42s.*

*Height, 12½ inches; length, 16 inches*

A ROAD in the right foreground, in the brown meadows which extend to a stone fence in the middle distance, a tree at left, with crimson foliage, and other trees, mostly bare of leaves, at right, and a vista of fields and hills, under a sky of gray are the elements composing this autumn landscape.

*Signed at the lower left, BRUCE CRANE.*

*Property of a Private Owner.*



RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847—

*Chas. Biberman*

4—LANDSCAPE

*150.*

(Panel)

*Height, 8 inches; length, 12 inches*

A SUNSET effect depicted with a sky of resonant quality, warm clouds of white gilded with golden hues of the afterglow and varied by spaces of deep, atmospheric blue. In the lower part of the picture as a foil for this brilliant color harmony is a flat piece of landscape with a few dark trees.

*Signed at the lower left, R. A. BLAKELOCK.*

*Property of a Private Owner.*



JULIEN DUPRÉ

*Macbeth Galleries* FRENCH:

5—SHEPHERDESS AND FLOCK

220.

(Panel)

Height, 21½ inches; width, 12½ inches

A young French woman, wearing an ample cloak and with her head covered by a red kerchief, is seen in the foreground approaching the spectator as, stick in hand, she treads slowly over the green grass of the pasture. Back of her her flock of sheep are following on, feeding as they go, and overhead is a sky cloudy, white and gray.

*Signed at the lower left, JULIEN DUPRÉ.*

*Property of a Private Owner.*



E. BERNE BELLECOUR

*W. Van Doorn* FRENCH:

6—ON THE FORTIFICATIONS

100.

(Panel)

Height,  $14\frac{1}{2}$  inches; width,  $10\frac{1}{2}$  inches

A young French officer, in the cavalry uniform and cap of the Third Empire, depicted in side view, to left, leaning on the thick wall of a fortress overlooking a town some of the red roofs of which are seen over the top of the rampart. Overhead, a sky of pale gray.

*Signed at the lower left, E. BERNE BELLECOUR, and dated 1896.*

*Property of a Private Owner.*



ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803—1860

*John Levy Galleries*

7—LE LIÈVRE ET LA TORTUE

5-73-

Height,  $9\frac{1}{2}$  inches; length,  $13\frac{1}{2}$  inches

ILLUSTRATING the fable of the Hare and the Tortoise. The scene is laid in a landscape of undulating country with a river and a range of mountains in the distance and a colorful sky above. In the left foreground a monkey, seated on a block of marble, holds up a wreath of flowers and leaves, the prize for the winner of the race, and the tortoise is on the ground before him, having first reached the end of the course. The loser, the hare, is not seen in the picture. Notable for fine, warm tones in the color scheme.

*Signed on marble block, DECAMPS.*

*Purchased from Durand-Ruel & Sons, New York, 1905.*

*From the collection of the late P. A. Valentine, New York.*





# JEAN BAPTISTE ÉDOUARD DETAILLE

FRENCH: 1848—1912

*E. Metzger.*

10—MARSHAL MURAT:

375. EVENING OF THE BATTLE OF EYLAU

Height, 21½ inches; width, 18 inches

THE noted general of Napoleon, Murat, in uniform of green and gold, riding a spirited black charger with splendid trappings and winter saddle cloth of leopardskin, is seen in the foreground advancing to the right of the picture over a snow-covered field strewn with dead and discarded accoutrements. Back of him comes his staff in brilliant uniforms and further away stretches to the distance the mounted army of his cuirassiers in serried ranks. Over all is a clouded, wintry sky with touches of sunset glow.

*Signed at the lower left, EDOUARD DETAILLE, and dated 1899.*

*Purchased from M. Knoedler & Co., New York, 1909.*

*From the collection of the late P. A. Valentine, New York.*

THOMAS MORAN, N.A.

AMERICAN: 1837—

*Mr. Karagheusian*

11—AT EASTHAMPTON, LONG ISLAND

625.

Height, 14 inches; length, 20 inches

A ROAD proceeding from the left foreground through overarching trees, on the right, crosses a causeway over a stream which flows to the sea, a glimpse of which is seen in the middle distance. Summer sky of clouds and blue.

*Signed at the lower left, T. MORAN, and dated 1903.*

*Property of a Private Collector.*

EDWARD MORAN

AMERICAN: 1829—1901

*Mrs. C.E. Atwood.*

12—THE WHITE CLIFFS OF ALBION

120.

Height, 20 inches; width, 17 inches

HIGH, steep cliffs of chalky stone rise, on the right, from the sea which beats against their storied front and breaks into spray. Blue sky with small clouds in the upper part.

*Signed at the lower left, EDWARD MORAN, and dated 1900.*

*Property of a Private Owner.*

WILLIAM LAMB PICKNELL, A.N.A.

AMERICAN: 1852—1897

*Gen. E. C. Young.*

13—THE FAGGOT GATHERER

*80.*

*Height, 16 inches; length, 22 inches*

IN the foreground of a Brittany forest, with trees with sparse autumn foliage or bare of leaves, a peasant woman, kneeling on the ground, is gathering up faggots for her fire. A blue sky is seen through the tree branches.

*Signed at the lower right, W. L. PICKNELL, BRETAGNE.*

*Property of a Private Owner.*

HOMER MARTIN

AMERICAN: 1836—1897

*Mrs. E. P. Wellington*

14—NEW HAMPSHIRE LANDSCAPE

*40's.*

*Height, 14 inches; width, 12½ inches*

UNDER a bright sky in which white, cirrocumulus clouds are plentiful, the broad-topped mountains rise over wooded foothills which themselves mount above a foreground field that is under cultivation. The higher mountain is a dark-brownish green, while beyond it a side of its neighbor appears a dark, obscure blue in partial shadow. The broken valleys or ravines along the middle-distance slopes are green and brown and red in the foliage of the thickly-growing trees. In the foreground is a yellow grainfield dotted with the golden-brown, garnered sheaves. To the right a green and yellow field is seen on a lower plane.

*Signed at the lower left, H. D. MARTIN. Painted in the late sixties.*

*Property of a Private Collector.*



ROSA BONHEUR

FRENCH: 1822—1899

*T. Weitemeyer.*

15—GAZELLE RECLINING

275.

Height, 19 inches; length, 25½ inches

A STUDY of a gazelle reclining on his side, in side view to right, with head raised and with a background of green foliage and grass. At upper right, a glimpse of blue sky.

*Signed at the lower right, ROSA BONHEUR.*

*From the collection of the late P. A. Valentine, New York.*



EMIL CARLSEN, N.A.

AMERICAN: 1853—

*John Levy Galleries.*

16—STILL LIFE

725.

Height, 20 inches; length, 24 inches

A CRACKED white china bowl, a gray earthen pot with long, thin spout, a rotund black bottle and a couple of onions, grouped together on a table are the simple elements in this composition, sympathetically and truthfully depicted.

*Signed at the lower right, EMIL CARLSEN.*

*Property of a Private Owner.*

ALBERT PINKHAM RYDER, N.A.

AMERICAN: 1847—1917

*T. Weitemeyer*

16A—BABES IN THE WOODS

150.

Height,  $9\frac{1}{4}$  inches; width,  $7\frac{1}{2}$  inches

A CHARACTERISTICALLY treated presentation of a fairy episode in which the two figures of the children are seen in the foreground at the foot of a tree and other tree trunks rise to the upper part of the picture where the foliage is indicated. The important color notes are iridescent suggestions of creamy white, tan, cool gray-green and a little spot of red.

*Property of a Private Owner.*

ERNEST LAWSON, N.A.

AMERICAN: 1873—

*Milch Galleries.*

17—THE OLD POND

450

Height, 20 inches; length, 24 inches

A SUMMER landscape depicted with subtle harmonies of color in which, from a point of land in the right foreground, the view embraces the waters of a pond bordered in the middle distance by green banks and trees. In an open space stands a building with white walls, a low tower and tiled roof which, with the green foliage of the trees, is reflected in the waters.

*Signed at the lower left, E. LAWSON.*

*Property of a Private Collector.*

(Illustrated)



CHARLES P. GRUPPE

AMERICAN: CONTEMPORARY

*M. S. Patterson.*

18—NOVEMBER DAY: HOLLAND

*200.*

*Height, 25 inches; length, 30 inches*

A wide canal proceeds from the foreground, with haystacks, trees and houses on the bank, at right, to a town in the distance where a wind-mill rises above the roofs. A sky of gray and white clouds is reflected in the waters of the canal.

*Signed at the lower right, CHAS. P. GRUPPE.*

*Property of the Artist.*

SIR HUBERT HERKOMER, R.A.

BRITISH: 1849—

*Mr. Allen*

19—THE MONK AND THE SHRINE

*310.*

(Panel)

*Height, 14 inches; length, 22½ inches*

On a road which extends in a curve to the foreground after passing over a log bridge, at right, a monk in brown habit approaches, his head turned as he looks on a stone shrine near the end of the bridge. Back of him, in the middle distance by the roadside, is a group of three or four villagers including a woman, seated, whose hands are clasped before her in a reverent attitude. The environment is composed of a woodland landscape.

*Signed at the lower left, HUBERT HERKOMER.*

*From the collection of the late P. A. Valentine, New York.*



MARIA ANNA ANGELICA KAUFFMANN

GERMAN-SWISS: 1741—1807

*G. Muller.*

20—*LOVE A PRISONER*

*725.*

*Height, 25 inches; length, 27 inches*

A COMPOSITION with a classical subject. Fastened with eight strands of blue ribbon to the trunk of a tree on the right of the picture is a rosy, nude little Cupid, and seated before him is a female figure, the huntress Diana, wearing loose garments of white and orange and holding an unstrung bow in her hands. Two female followers of the goddess, who have approached back of her, are bombarding the little god of love with flowers.

*From the collection of the late P. A. Valentine, New York.*

DAVID FARQUHARSON, A.R.S.A.

BRITISH: CONTEMPORARY

*Mr. Parke Agt.*

21—*SPRING MORNING, SEATON MARSH,*

*250.*

*SOUTH DEVON*

*Height, 20 inches; length, 30 inches*

GREEN lowlands in early springtime and a small stream, where a horse is drinking, occupy the foreground while in the middle distance is a line of trees not yet broken into bud and distant hills lie beyond. A sky of gray clouds completes a picture of English landscape that is distinctively characteristic of the locality.

*Signed at the lower left, DAVID FARQUHARSON.*

*From the collection of the late P. A. Valentine, New York.*

ALBERT PINKHAM RYDER, N.A.

AMERICAN: 1847—1917

*Feragil Gallies.*

21A—MISTY MOONLIGHT

275.

Height,  $11\frac{1}{2}$  inches; length,  $12\frac{1}{4}$  inches

THE motive is one of simplicity. On an expanse of the sea in the lower part of the picture a sloop with sail of violet-brown is seen riding leftward, and beyond and overhead a night sky, gray and blue, discloses high up the full moon, not sharply defined but vague though luminous. All is in consistent keeping with the artist's thought and the ensemble is entirely unified.

*Property of a Private Owner.*

WILLIAM A. COFFIN, N.A.

AMERICAN: 1855—

*L. L. Stein.*

22—A NOVEMBER DAY

300.

Height, 25 inches; length, 30 inches

LEVEL bottom lands with a stream bordered with herbage bitten brown by the early frosts fill the foreground while in the middle distance lines of trees are seen along the foot of low hills. Still farther away is a range of higher hills, blue and misty in the November haze. Over all rises a high sky of broken clouds with an open space of blue through which the rays of the sun illumine some of the cloud masses and the hillsides in the middle distance.

*Signed at the lower right, WM. A. COFFIN.*

*Exhibited at the National Academy of Design.*

*Property of the Artist.*

(Illustrated)



ELLIOTT DAINGERFIELD, N.A.

AMERICAN: 1859—

*Mr. Bertram*

23—SUNSET, MISTS AND SHADOWS

350.

*Height, 30 inches; length, 36 inches*

From a ledge in the foreground, with rocks and with a pine and other trees rising from the slopes below, the view extends across a deep valley, filled with mist, to the tops of a range of mountains. Above the peaks, partly enshrouded with clouds of mist tinged with tints of orange light, rises the full moon, glowing in color, while above it are cloud forms floating and also tinged with orange and red.

*Signed at lower centre, ELLIOTT DAINGERFIELD; signed also on back of canvas, ELLIOTT DAINGERFIELD, and dated 1905.*

*Property of a Private Collector.*



ARTHUR PARTON, N.A.

AMERICAN:

*J. S. Howe.*

24—WILLOWS

120.

*Height, 22 inches; length, 32 inches*

On either side of a quiet stream with lily pads spotting the surface of its waters pollard willows in fresh, green foliage raise their branches to the top of the picture. Beyond the fields, on the right, a house is nestled among the trees and the springtime sky is of misty, atmospheric quality.

*Signed at the lower left, ARTHUR PARTON.*

*Property of a Private Owner.*

DANTE GABRIEL ROSSETTI

BRITISH: 1828—1882

*Mr. Hoode.*

25—THE VISIT TO THE SORCERESS

400.

*Height, 25 inches; width, 20 inches*

A GROUP of four figures by the leader of the Pre-Raphaelite painters, a young woman in rose-crimson gown, at right inclined forward and supported by a young man in dove-colored tunic, while before them, half kneeling, is a gypsy-like female figure with a nude boy in front of her who is held by her as he stands holding in his hand a small, silver, circular box. Back of the woman, at left, is a wall where hangs a lighted lamp and perched on top of the wall is an owl looking down on the scene being enacted before him.

*From the collection of the late P. A. Valentine, New York.*



NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

*E. F. Albee.*

26—WOODLAND SCENE WITH FEMALE  
2257. FIGURES AND LOVES

*Height, 16½ inches; length, 24 inches*

A COMPOSITION depicting five female figures, partly clothed in robes of blue, pink, white and red, with nearly a dozen little cupids about them, some trotting about on the grass, others flying overhead; all in a forest setting with overarching branches. The whole forms a brilliant color symphony made effective and pleasing by the play of light and shadow.

*Signed at the lower right, N. DIAZ, and dated '57.*

*Purchased from Messrs. Arthur Tooth & Sons, New York, 1906.*

*From the collection of the late P. A. Valentine, New York.*

ALBERT PINKHAM RYDER, N.A.

AMERICAN: 1847—1917

*Fragile Galleries*

27—POND BY MOONLIGHT

323.

*Height, 12 inches; length, 20 inches*

THE waters of a pond, somewhat ruffled by an evening breeze, fill the forepart of the picture except at the left, where there is a bank and some trees. Near the middle of the composition the moon is seen rising above the hills beyond the opposite side of the pond, and its gentle radiance is indicated throughout—by gleams on the water and by notes of light on the clouds that diversify the sky. The general tone is pearly gray with warmer accents here and there, relieved on either side by the darker notes of foliage and trunks of trees.

*Property of a Private Collector.*





CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

*P. J. Knobloch.*  
28—A SUMMER LANDSCAPE

*950.*

(Panel)

*Height, 16 inches; length, 28½ inches*

GREEN fields, with a road at left and a pond at right, occupy the foreground and, at left, a line of trees partly obscures the houses of a village. On the right is a stretch of country and overhead is a sky of tumbling clouds and blues.

*Signed at the lower right, DAUBIGNY.*

*Purchased from Messrs. Arthur Tooth & Sons, New York, 1905.*

*From the collection of the late P. A. Valentine, New York.*



NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

*E. F. Albee.*

29—A FOREST IDYL

*4100.*

(Panel)

*Height, 32½ inches; width, 26 inches*

A PARTY of five figures—two young women, two children and a young man—accompanied by three fine dogs, sympathetically grouped in the foreground of the picture and, farther away on the slopes back of them in the forest, where trees and bowlders diversify the landscape, two older women, one leaning over as she stands talking to the other who is seated. In the upper centre appears a sky of white clouds and blues, framed by the foliage and the angular forms of a rocky cliff. The various elements produce a rich color ensemble.

*Signed at the lower right, N. DIAZ, and dated '56.*

*Purchased from Messrs. Durand-Ruel, New York, 1905.*

*From the collection of the late P. A. Valentine, New York.*



ÉMILE VAN MARCKE

FRENCH: 1827—1890

*Mr. Wood.*

30—CATTLE AND SHEEP

*1700.*

*Height, 25½ inches; width, 21½ inches*

Two cows and a small flock of sheep are seen coming up from the fields on a road in the foreground, followed by a peasant girl who is herding them homeward. On the grass, at the roadside at right, is the farm dog and up on the slopes, at left, the farmer in blue blouse is bringing along some other cows. Trees on the right stretch their green branches half across the picture and in the distance, under the late afternoon sun, fields with cattle grazing stretch away to a line of hills. The sky is composed of warm-tinted white clouds with spaces of tender blue.

*Signed at the lower right, EM. VAN MARCKE.*

*Purchased from Messrs. Durand-Ruel, New York, 1905.*

*From the collection of the late P. A. Valentine, New York.*



RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847—

*Dr. W. Timmes.*

32—LANDSCAPE: HAWLEY, PENNSYLVANIA

*800.*

*Height, 15 inches; length, 52 inches*

A most interesting landscape view in which from a wooded slope, in the right foreground, the eye travels over a wide valley enclosed by ranges of hills. A storied building peeps out from among the trees on the slope and in the valley lying below there is a stream winding its way through farmlands and hamlets. The sky is warm white near the horizon, gradated upward into tempered blue.

*Signed at the lower right, R. A. BLAKELOCK.*

*Property of a Private Owner.*





GEORGE INNESS, N.A.

AMERICAN: 1825—1894

*M. Friedlander and Co.*

33—A NEW ENGLAND VALLEY

*3408.*

*Height, 30½ inches; length, 45 inches*

A most impressive landscape by the great American master, notable for its fine dignity of composition and its harmonious color effect. From a sloping pasture field in the left foreground, where a woman is seen descending a path, the view embraces a wide valley wherein lie fields dotted with grazing herds, stretches of woodland and the houses of a village nestled at the foot of a hill. The wooded slopes of the hill rise to the sky line on the left of the picture and in the right centre rise still higher terminating in a bluff which, lying under a cloud shadow, arrests the eye and forms a dominating note of impelling cogency. Over the landscape, varied in tint and varied in tone by the contrasts of sunlight and shadow, is a sky of great cloud masses broken by a space of blue, in the upper right, where the sun finds an opening through which to shed its mellowing light.

*Signed at the lower left, G. INNESS, and dated 1878.*

*Purchased from Messrs. Scott & Fowles, New York, 1909.*

*From the collection of the late P. A. Valentine, New York.*



WILLIAM A. COFFIN, N.A.

AMERICAN: 1855—

*W. Austin*  
34—*THE LAST GLEAM, JENNER VALLEY,*  
*150.* *PENNSYLVANIA*

*Height, 30 inches; length, 40 inches*

THE composition shows a wide valley extending from fields in the foreground, which are traversed by a road and bordered by some stately oaks, over farm fields and pastures to a forest which, beginning in the middle distance, covers a range of hills farther away. All the valley where the roadway is seen threading its way over slopes and hollows, lies in shadow as far as the hills in the middle distance, which are illumined by the last rays of the declining sun. The sky is banked with gray clouds accented with tints of rose-pink above the horizon and higher up, in the blue, are floating clouds of gray.

*Signed at the lower right, WM. A. COFFIN.*

*Exhibited at the American Art Exhibition at the Luxembourg Museum,  
Paris, 1919, and at the National Academy of Design.*

*Property of the Artist.*



ELLIOTT DAINGERFIELD, N.A.

AMERICAN: 1859—

*Babcock Galleries.*

35—THE TWIN CATHEDRALS, GRAND CANYON

*1150*

*Height, 30 inches; length, 36 inches*

A COMPOSITION rich in color with various modifications of red in the great rocks known as the Twin Cathedrals contrasting with the grays of the ledges in the immediate foreground. Across the canyon the rocky steeps rise in tints of glowing rose color where the sun shines on them on the left of the picture. Above is a sky with cloud masses driven by the wind.

*Signed at the lower right centre, ELLIOTT DAINGERFIELD.*

*Property of a Private Collector.*



THOMAS MORAN, N.A.

AMERICAN: 1837—

*Mr. Parker Agt.*  
36—COMMUNIPAW

625.

Height, 25 inches; length,  $44\frac{1}{2}$  inches

THE view is from the New Jersey shores at Communipaw, with roughly constructed docks at left and sheds and cranes at right, over the waters of the bay to the tall buildings of Manhattan. Their picturesque masses are seen above the steamers and other vessels at the piers with smoke and steam rising from some of the numerous funnels. Over all is a sky of broken clouds.

*Signed at the lower left, T. MORAN.*

*Property of a Private Collector.*





HENRY GOLDEN DEARTH, N.A.

AMERICAN: 1864—1918

*Mitch Galleries.*

37—SUMMER MORNING, BOULOGNE

775.

*Height, 32 inches; length, 46 inches*

OF brilliantly luminous quality and with color notes of bright tints of red or yellow and others of dark green or of violet, not so high in value, all playing their parts in a color scheme which has for its general basis the blue waters of the harbor of Boulogne-sur-Mer and the delicate warm grays of the stone quays, in the foreground, and the buildings across the water, this picture presents an attractive ensemble, distinctively characteristic of the later period of a talented and much regretted artist. Completing the symphony, a sky suffused with tender grays and blues rises over the roofs of the picturesque French town.

*Property of a Private Collector.*



GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

*T. Weitzmeyer*

38—AFTERGLOW

*42 in.*

Height, 27½ inches; length, 45½ inches

ONE of the artist's favorite tonal canvases, painted in full, luscious, mellow colors with warm, deep browns predominant. The composition pictures a shallow, sluggish stream, coursing through a broad bed which takes a right-angle in the central middle distance, the bank on the right high, and that on the left low with bushy trees; and in the foreground someone in blue blouse and a white hat is gathering driftwood at the water's edge. The sun has set and an afterglow brightens some high clouds which shed reflected illumination over the foreground. In the distance are dark hills.

*Signed at the lower left, GEORGE H. BOGERT.*

*Property of a Private Owner.*

ROBERT WARD VAN BOSKERCK, N.A.

AMERICAN: 1855—

*Gen. E. C. Young.*

39—A GRAY DAY:

*625*

WAKEFIELD, RHODE ISLAND

Height, 24 inches; length, 32 inches

A LANDSCAPE typical of the work of a well-known artist with a picturesque theme depicting, in the foreground, the waters of a placid stream with lily pads on its surface and with the foliage of green trees on the farther bank reflected below. At right, on the nearer bank, bushes and trees; in distance, fields and trees, while overhead is an atmospheric sky of white and gray.

*Signed at the lower right, R. W. VAN BOSKERCK.*

*Property of the Artist.*

## JULIAN RIX

AMERICAN:

*J. Weitenmeyer*  
40—LANDSCAPE

1

*200.*

*Height, 32 inches; length, 42 inches*

IN this landscape an effect of moonlight is depicted with quiet mystery and an agreeable scheme of color. The dark waters of a stream, in the foreground, the meadows on either side and the groups of thickly foliated trees, with deep, sombre shadows, all lend potency to the rending of the night sky, filled for the greater part with cloud masses through which is vaguely seen the full moon.

*Signed at the lower right, JULIAN RIX.*

*Property of a Private Owner.*

## ADOLF SCHREYER

GERMAN: 1828—1899

*Mrs. B. A. Cheney*  
41—IN FLIGHT FROM THE WOLVES  
*2300*

*Height, 24¼ inches; length, 36¼ inches*

IN a small but heavy Russian sleigh drawn by several horses, a traveler through the winter wilds of the northern country is pursued by wolves that are not seen in the picture. His attendants, mounted on two of the half-dozen horses, are urging them to their best efforts, and the man in the sleigh has wheeled about and aims his gun over the back of his vehicle. He is bundled in furs; the road is steep with snow, and the air is filled with the swirling particles, which obscure the background save where on the right the edge of the wood is seen.

*Signed at the lower left, AD. SCHREYER.*

*Property of a Private Owner.*

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

*J. Howard Lehman.*

42—LES BOHÉMIENS

2000

*Height, 44 inches; width, 37½ inches*

A COMPOSITION including nine figures—women, children and a man—with stag hounds and lap dogs, advancing toward the spectator as they descend a slope in a valley between hillsides crowned with trees. A young woman with a tambourine in her hand hanging at her side is in the forefront of the band, with a golden-haired child beside her and, at right, seated with his dogs beside him is a dark-haired man. The costumes of the personages in the scene are vari-colored but not brilliant, as in some similar works by Diaz, and the ensemble is rather one of rich, warm tints tempered with neutral browns and grays. The general effect is discreetly sumptuous.

*Signed at the lower left, N. DIAZ.*

*Purchased from Durand-Ruel & Sons, New York, 1905.*

*From the collection of the late P. A. Valentine, New York.*



ÉMILE VAN MARCKE

FRENCH: 1827—1890

*John Levy Galleries.*  
43—CATTLE AND LANDSCAPE  
1900.

Height, 26½ inches; length, 37½ inches

Coming forward along a country roadway, which in the foreground divides to go around on both sides of some old apple trees in blossom, are four cows—a black one, two red and the fourth red-brown—and behind them follows a white heifer, while on the road, still farther away, are two other cows and a peasant woman who brings up the rear. On the left of the picture are a little stream, crossed by a footbridge and an orchard; on the right, fields and a forest. The springtime sky of tempered blue with a few small clouds completes a picture of sterling quality by the well-known master.

*Signed at the lower left, EM. VAN MARCKE.*

*Purchased from Messrs. Arthur Tooth & Sons, New York.*

*From the collection of the late P. A. Valentine, New York.*





JOSEF ISRAELS

DUTCH: 1824—1911

*E. J. Allen.*

45—CHILDREN SAILING A BOAT:

*27, 000.*

THE BEACH AT SCHEVENINGEN

Height,  $47\frac{3}{4}$  inches; length,  $65\frac{1}{2}$  inches

In a pool in the immediate foreground, left by the falling tide, a little boy with blue cap, dark brown jacket and red breeches, sitting on the sands, is sailing as he holds a cord attached to it a toy sloop of home construction, and beside him sits a little girl, with white cap, pink-gray waist and brown skirt, intently looking on. Back of the figures we see a wet stretch of sandy beach and the expanse of the blue sea extending to the horizon where it meets a summer sky of blue with some thin clouds of white. The expression on the faces of the two barefooted, happy children is both faithful to type and pleasing in mood.

*Signed at the lower right, JOSEF ISRAELS.*

*From the collection of the late P. A. Valentine, New York.*



CONSTANT TROYON

FRENCH: 1810—1865

*Mr. Leroy.*

46—UN DERNIER JOUR D'ÉTÉ;

*13,000*

LA VALLÉE DE LA TOUQUE

*Height, 102 inches; width, 83 inches*

A GROUP of tall trees with foliage turned in places to russet tints by the approach of Autumn, rises on the right to the top of the canvas and on higher ground, near the middle of the composition, other trees, tall also but of shaft-like shape, complete the framing of the foreground view where a plank bridge, at right, crosses a stream at which, on the left, two cows have come to drink. A tree detached from the main group rises high in the middle distance and beyond lies the valley bordered by distant, low hills. A splendid sky with broken clouds of gray and white in the lower portion and darker masses above, mingling with the blue, attests, as do the other features of this impressive landscape, the majestic power of the great French master.

*Signed at the lower left, C. TROYON.*

*Purchased from Messrs. Arthur Tooth & Sons, New York, 1905.*

*From the collection of the late P. A. Valentine, New York.*



## JULIAN RIX

AMERICAN:

*J. Weitenmeyer.*  
47—LANDSCAPE

270.

*Height, 32 inches; length, 42 inches*

GLOWING tints in the sky, with its cloud masses tinged with gold in the right upper portion, portray an early evening phase of nature and a wide spreading stream in the foreground with dark masses of trees at the bank, at left, further emphasize the luminous color quality. In the distance, at right, field and woods stretch away to a line of blue hills.

*Property of a Private Owner.*

## FRANK MOSS BENNETT

BRITISH: CONTEMPORARY

*F. Austin.*

48—THE GREEK RUNNER LADAS

153.

*Height, 50 inches; width, 40 inches*

IN the Olympic games the Greek runner Ladas, who has won the victory in a race and has come forward to where the judges are sitting in state to receive the crown, at the moment he extends his hand to take the laurel wreath held out to him by the presiding officer, falls backward in death. The nude figure of the athlete, partly covered by a drapery of orange and black, is in the immediate foreground and the officials occupy marble seats just back of him. At right, behind them, is a crowd of spectators. The setting of the scene, the costumes and accessories are of the high period of ancient Greek glory.

*Signed at the lower right, FRANK M. BENNETT.*

*From the collection of the late P. A. Valentine, New York.*



ASCRIBED TO  
SIR ANTHONY VAN DYCK

FLEMISH: 1599—1641

*Mrs. C. W. Yule.*

49—*375.* PORTRAIT OF A GENTLEMAN

(Panel)

Height, 26 inches; width, 21 inches

HALF-LENGTH portrait, in three-quarters view to right, of a gentleman in middle life,—with brown eyes, dark brown hair, loosely curling, and mustache and beard of light brown. Lace neck ruff, coat of rich black and black cloak around left shoulder. On background at upper right, "Actatis 47—1627."

Signed at upper left, A. VAN DYCK, F.

Property of a Private Owner.

THOMAS SULLY

AMERICAN: 1783—1872

*Mr. Seaman Agt.*  
50—THE VANDERKEMP CHILDREN\*  
*4100.* (Pauline, Bertha and John)

*Height, 28 inches; length, 36 inches*

A GROUP of three children, in half-length. On the right, a little girl with violet frock, the body in back view, turns her head to face the spectator and holds by its tapes a portfolio of drawings. Facing her, a blonde child of about the same age holds a younger child, a boy, on her knee and the three heads are placed in such a way that the effect of the group is of the most attractive nature.

*Signed, on the portfolio, with monogram, T.S., and dated 1832.*

This picture, which is signed and dated, was never out of the possession of the Vanderkemp family until it was presented by one of the family to the present owner, for whose account it is now being sold.

\* "Pauline Vanderkemp married Bernard Henry and founded the Bethesda Home, Chestnut Hill, Philadelphia. John Vanderkemp settled in France and followed sculpture as a profession. The painting of the Vanderkemp Children was begun February 25, 1832, and finished May 3, 1832."—From "Sully's Register," by Mantle Fielding.

*Property of a Private Owner.*





JOHN HOPPNER, R.A.

BRITISH: 1758—1810

*Mr. Bristow*

51—THE HARVEST QUEEN

*925.*

*Height, 30 inches; width, 24½ inches*

HALF-LENGTH, seated, figure of a young girl with body in side view to left and head inclined and turned in three-quarters view to face the spectator. She wears a gown of russet-brown with high waist and short sleeves and on her lap holds a small sheaf of ripe wheat and a wide-brim Leghorn hat trimmed with blue ribbon. The background shows the foliage and trunks of trees with a landscape view at left. A pleasing and attractive type of beauty with fair complexion, the bloom of health on her cheeks, brown eyes and brown hair.

*Exhibited at the Metropolitan Museum of Art, New York.*

*From the Thomas Jefferson Sale, April 27, 1906.*

*Property of a Private Owner.*



THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727—1788

*Mr. S. Williams*  
52—PORTRAIT OF SIR JOHN SKYNNER  
8300. Height, 50½ inches; width, 40½ inches

THREE-QUARTERS-LENGTH portrait, seated, in three-quarters view to right, of Sir John Skynner, who was chief baron of the exchequer, recorder of Oxford and Privy Councillor in the latter part of the eighteenth century. He is here depicted sitting in an armchair wearing his official robes of red, with cape and cuffs of ermine, and around his shoulders his gold insignia collar with emblem on his breast. He wears a judge's curled wig and beneath his chin depend the double folds of his collar of white lawn. The face, clean-shaven, shows intelligence and breeding in every lineament and the blue-gray eyes are penetrating yet kindly. The left hand is placed on a large leather-bound volume which rests on his knee and the right hand reposes on the arm of his chair. The sombre background is relieved by an open window, at left, through which one perceives a landscape view.

*Purchased from Messrs. Scott & Fowles, New York, 1907.*

*From the collection of the late P. A. Valentine, New York.*

SKYNNER, Sir John (1724?-1805), Chief-Baron of the Exchequer; of Westminster School and Christ Church, and Attorney-General of the Duchy of Lancaster, 1771; M. P. Woodstock, 1771-75; Second Judge of Chester Circuit, 1772; Recorder of Oxford, 1776; Chief Baron, 1777-86; Privy Councillor, 1787.



SIR PETER LELY

BRITISH: 1618—1680

*Lewis and Simmons*

53—COUNTESS OF CHESTERFIELD

*558.*

*Height, 47 $\frac{3}{4}$  inches; width, 39 inches*

THREE-QUARTERS-LENGTH portrait, seated, of a lady in the prime of life, in side view to left with head turned in three-quarters view to the spectator. Blond hair dressed in curls in the fashion of the period of Charles I, dark blue eyes; low gown of black satin with white under-waist showing at bust and in slashed sleeves; large pear-shaped pearl earring, string of large pearls on neck; hands resting on lap and lightly holding brown scarf which is draped loosely over right shoulder. Background with pillar at right and curtain at left.

*Exhibited in Famous Painters Collection, New York, 1899.*

*Property of a Private Owner.*



NICOLAS DE LARGILLIÈRE

FRENCH: 1656—1746

*E. J. Albee.*

54—*LA MARQUISE DE ROCHEBRUN AS DIANA*

*1700.*

*Height, 53½ inches; width, 42½ inches*

THREE-QUARTERS length, seated, portrait of the Marquise de Rochebrun, when about twenty-five, in side view to left with head turned to face the spectator, with bow and quiver of arrows and jewelled crescent in her light blond hair. The costume of the fair subject in this sumptuous composition, marked by grace and dignity, consists of a low gown of yellow-white satin with voluminous white lawn sleeves and a blue sash at waist. The body is partly enveloped in a wrap of shimmering wine colored satin, very skilfully painted, and the left hand, holding the bow, is dropped at the side. In her extended right hand she lightly holds a shaft. Dark background.

*Property of a Private Owner.*





SIR GODFREY KNELLER

BRITISH: 1646—1723

*Lewis and Simmons*

55—SIR JOHN CHAPMAN

525.

*Height, 50 inches; width, 40 inches*

THREE-QUARTERS-LENGTH figure, standing, of a gentleman, head in three-quarters to right, body in side view; wearing coat and long waist-coat of brown with brown covered buttons, lace neck frill and lace cuffs; right hand at hip, left hand on balustrade. Landscape background, with curtain at left.

*Purchased from Messrs. Arthur Tooth & Sons.*

*Property of a Private Owner.*



SIR JOSHUA REYNOLDS, P.R.A.

BRITISH: 1723—1792

*Alex Scott.*

56—MISS PAINE

925.

Height, 46 inches; width, 34½ inches

FULL-LENGTH figure, standing to right, with head to front, of a young lady with dark eyes and brown hair dressed high with strand of pearls; white satin low gown and rose-pink cloak trimmed with brown fur; pearl necklace; holding on right wrist a tame squirrel nibbling a tidbit, and with fingers of left hand lightly holding the end of a slender gold chain, which is fastened around the neck of her pet. Landscape background with park and stream at right, tree trunks and foliage at left, and partly clouded sky. Notable for impeccable technical qualities.

Miss Paine was the daughter of James Paine, the famous English Architect (1774-1829). She sat for the above portrait to Reynolds in 1757.

*Recorded in Graves and Cronin's "Works of Reynolds," 1899, Vol. II, page 716; Armstrong: "Reynolds," 1900, page 222. Sold by Martin Colnaghi in 1896 to Sedelmeyer of Paris, and by him to Mrs. F. B. Greene of Boston, Mass., and (after the death of Mr. Greene) given to Mrs. David Crocker, a cousin of Mrs. Greene.*

*Property of a Private Owner.*



GEORGE BURRELL WILLCOCK

BRITISH: 1811—1852

*Mr. Parke. Agt*  
57—ABINGDON ON THE THAMES  
475.

*Height, 55 inches; length, 72 inches*

A VIEW of the English town of Abingdon and its environs with the River Thames, with boats occupying the left foreground. In the foreground, toward the right, is a broad roadway bordering the river and a park with stately trees. Numerous figures, both on shore and in the boats, enliven the scene and in the distance the spire of a church rises from among the embowering trees. Overhead is a sky composed of great cloud masses with spaces of blue.

*Purchased in London through the late T. J. Blakeslee.*

*From the Catholina Lambert Sale, American Art Association, February, 1916.*

*Property of a Private Owner.*

RUBENS SCHOOL

*M<sup>y</sup> Bucher.*

58—*THE HOLY FAMILY IN A GARDEN,*  
500. *WITH CUPIDS AND ROYAL PERSONAGES*

*Height, 68½ inches; length, 96 inches*

A COMPOSITION similar to the smaller picture by Peter Paul Rubens in the Prado Museum, Madrid, with catalogue number 1561. The personages in the present picture are of the type of Flemish people of Rubens' own epoch and the landscape setting shows high-reaching trees at right and a building and arbor at left. The central group is composed of the Mother (without halo) and the nude Child on her lap. Back of her, at left, are two ladies in rich garments and a man in armor holding a red standard. In front of her is a group of three nude children with a lamb while above her head are two flying cherubs. The figure of Joseph is seen in the right middle distance seated at the foot of a tree.

*From the collection of the late P. A. Valentine, New York.*





# AFTERNOON SALE

FRIDAY, MARCH 9, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Numbers 61 to 212, inclusive

## JAPANESE IVORIES

*Mr. Ellis.*

61—JAPANESE CARVED IVORY NETSUKE

3. "Kylin Playing with Large Ball." Of weird, ferocious aspect, he rolls forward a ball almost as large as himself.

*Height, 1¼ inches.*

*Leo Elwyn*

62—JAPANESE CARVED IVORY FIGURINE

6. "Geisha Girl." Wearing long brocade robes and obi. She is about to dance; her right foot raised from the ground and carrying a fan in each hand.

*Height, 5¼ inches.*

*Leo Elwyn*

63—JAPANESE CARVED IVORY FIGURINE

10. "A Vendor of Peaches." A barefooted rustic trudges forward, carrying a large branch of peaches over his back and another before him in his left hand. On rustic oval base. Signed on base.

*Height, 5 inches*

*Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.*

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*Leo Elwys*  
64—JAPANESE CARVED IVORY FIGURINE

10. "A Washerwoman." Standing, with robes tucked up at waist; she carries a mallet in her right hand and a bundle of linen in her left. Beside her is a basket of further linen and a mangling roll. Signed: Meisai.

*Height, 6 inches.*

*Leo Elwys*  
65—JAPANESE CARVED IVORY FIGURE

6. "An Ancient Devotec." Seated figure of an old lightly bearded man wearing long robes, carrying fan in left hand and holding aloft a censer in right. Signed. (Slightly imperfect.)

*Height, 4½ inches.*

*Leo Elwys*  
66—JAPANESE CARVED IVORY GROUP

10. "Acrobats." A bearded man past middle age, carrying an open fan in his right hand, supports two children on his shoulders. A further child, at his left side, carries a weird dwarfish child on its head. Signed: Masayuki.

*Height, 6¼ inches.*

*Leo Elwys*  
67—JAPANESE CARVED IVORY GROUP

12. "A Juvenile Basket-maker." A bald-headed peasant, wearing long robes and clogs and carrying a little child on his back that holds a large bunch of grapes, is giving instructions to a little girl seated at his feet manipulating on hoop of reeds. Signed: Masayuki.

*Height, 5½ inches.*

*Leo Elwys*  
68—JAPANESE CARVED IVORY GROUP

10. "Peasant Escaping from an Armadillo." A scared elderly man has climbed a rustic tree-stump to escape from the animal at his feet. Signed: Mitsumasa.

*Height, 6¾ inches.*

*Leo Elwys*  
69—JAPANESE CARVED IVORY GROUP

12. "An Itinerant Vendor." Standing, crying his wares, which he carries in a box slung from his shoulders in front of him. Two little boys are before him, one sprawling on the ground, the other blowing bubbles. (Slightly imperfect.) Signed: Shizuyuki.

*Height, 5½ inches.*

*Leo Elwyn*  
70—JAPANESE CARVED IVORY GROUP

7.50 "A Traveling Musician and His Monkey." Standing with one foot on a drum, a monkey perched on his left shoulder, and carrying a fan in lowered left hand. Signed. (Arm missing.)

Height, 6 1/8 inches.

*Leo Elwyn*  
71—JAPANESE CARVED IVORY FIGURINE

10. "A Geisha Girl." Graceful standing figure wearing robes spreading on the ground at her feet and holding up a partially opened kakemono. (Slightly imperfect.)

Height, 7 1/8 inches.

*Leo Elwyn*  
72—JAPANESE CARVED IVORY GROUP

12.50 "A Peasant Attacking a Crab." A middle-aged man, with robes flying, holds aloft an axe preparing to kill a large crab at his feet. Signed: Masatami.

Height, 5 3/4 inches.

*Leo Elwyn*  
73—JAPANESE CARVED IVORY GROUP

17.50 "A Conjuror." Standing, with a weird mask over his head, two monkeys perched on shoulders and holding a drapery in his hands on which two rats are dancing. Under the drapery is a little lad holding a fan in one hand and fish tied to a staff in the other; two further rats are beside him on the ground. Signed: Ten-min.

Height, 6 3/4 inches.

*Leo Elwyn*  
74—JAPANESE CARVED IVORY FIGURINE

15. "A Wood Cutter." Standing figure of a peasant, with a staff in right hand, a bundle of wood on his back and a gourd at his feet. Signed: Kiosai.

Height, 5 3/4 inches

*Leo Elwyn*  
75—JAPANESE CARVED IVORY GROUP

10. "A Traveling Mountebank." Standing barefooted figure of an oldish man carrying a mirror in left hand and with his right a monkey having a drawn sword in its paw and a kylin mask over its head. Signed: Yusai.

Height, 5 3/8 inches.

*Leo Elwyn*  
76—JAPANESE CARVED IVORY GROUP

11. "Grotesque Fakirs." An ancient devotee is seated on ground holding aloft a rosary with one hand and a fly-brush in the other. At his left stands a little lad with arm extended supporting a weird dragon, on whose back stands one of the Taoist Immortals, who carries a Kuan-yin and a sceptre. Signed: Mitsuyuki.

Height, 7 3/8 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

*Les Elvys*  
77—JAPANESE CARVED IVORY FIGURINE

1250 "An Old Fisherman." Standing, bending forward carrying a basket of fish in left hand and his large round hat, decked with flowers, over his shoulders. Signed: Ittei.

Height, 6½ inches.

*Mrs. E. F. Albee.*  
78—JAPANESE CARVED IVORY FIGURINE

20. "Geisha Girl Promenading." Gracefully lifting her long robes before her, she walks forward, carrying a fan in her right hand. Signed: Hyo-Tatsu.

Height, 7 inches.

*Henry Heide*  
79—JAPANESE CARVED IVORY GROUP

2250 "Fisherman Caught by Crab." A rustic-garbed man standing, howling from the pain caused by a huge crab that has seized his right hand. His little daughter kneels and weeps at his feet. Signed: Chika-aki.

Height, 6¾ inches.

*Mr. Ellis*  
80—JAPANESE CARVED IVORY GROUP

10. "The Itinerant Vendor of Ducks." An old man with stubbed toe is crying his wares, carried before him in a basket. His little son stands on his shoulders, and both hold up the same duck for inspection with their right hands. Signed: Masanobu.

Height, 6¾ inches.

*Les Elvys*  
81—CARVED IVORY FIGURINE

Flemish Renaissance

16. "A Flemish Boor." Standing figure in rustic costume, hunched over, with one hand to his bearded head as if in serious thought, the other holding a staff. On round pedestal.

Height, 7¼ inches.

#### MINIATURES AND WATCHES AND SNUFFBOXES OF THE EIGHTEENTH CENTURY

*Mme. Lefortier*  
82—OVAL IVORY MINIATURE IN GOLD FRAME French Directoire Period

750 Bust portrait of a Man. Clean-shaven, wearing bobbed wig, white stock and blue coat. He faces slightly to right. Gold fillet frame, the back medallioned with scrollings; small ring for suspension.

Height, 1½ inches.

- 83—*Charles of London*  
TORTOISE-SHELL PATCH-BOX, MOUNTED IN GOLD WITH IVORY MINIATURE  
*French Eighteenth Century*

Circular deep-toned shell, with gold rim and oval leaf-adorned setting for miniature. A portrait bust of a handsome young girl; slightly turned to left, wearing puffed curling blond hair to shoulders and lace-trimmed low-cut red dress. (Tortoise-shell slightly cracked at side.)

Diameter,  $2\frac{3}{8}$  inches

- 84—*Charles of London*  
OVAL IVORY MINIATURE IN GOLD FRAME *French Eighteenth Century*

"Portrait Bust of a Lady." Slightly turned to right, she wears a lace cap trimmed with yellow ribbon over gray pompadour hair and low square cut lavender dress trimmed with lace. Narrow molded frame.

Height,  $1\frac{3}{4}$  inches.

- 85—*Jas. Donovan*  
OVAL IVORY MINIATURE IN GOLD LOCKET FRAME  
*By Miss Palmer; English Eighteenth Century*

"Bust Portrait of a Young Girl." Slightly turned to right; wearing long powdered curling hair caught with a bandeau over the brows and falling to shoulders and low V-cut ivory dress with pink belt. Beveled fillet frame, with loop for suspension; the back of blue enamel, enriched with medallion occupied by a basket of flowers modeled in minute seed pearls.

Height,  $2\frac{3}{8}$  inches.

Note: Miss Palmer was the niece of Sir Joshua Reynolds, the Offy in the family life. She afterward became Lady Thomond, and was a most successful miniaturist. See "History of Miniature Art," by Propert.

- 86—*Geo. Cluypen*  
MARCASITE CHATELAINNE WITH IVORY MINIATURES  
*Louis XVI Period*

Formed of three graduated oval miniatures in center, flanked by two smaller suspended from jeweled chains and set in handles of watch keys. The miniatures depict busts of "Court Beauties" and are framed with engraved gold fillets set with bow-knots and rims of varicolored stones in silver. Gold-hinged back hook for suspension.

Length,  $5\frac{5}{8}$  inches.

- 87—*John Perigal*  
ENAMELED GOLD DOUBLE CASE REPEATING WATCH  
*By John Perigal; English Late Eighteenth Century*

Scroll-pierced outer case, enriched in relief and colored enamels with group of four shepherds and shepherdesses with their flocks. Inner case beautifully pierced and engraved with scrollings round border and enameled with classic subject, "Cupidon before Imperial Jove." Signed on movement: Jno. Perigal, London, No. 1155. (Enamel of inner case chipped.) See Britton, page 673, "John Perigal, 1770-1800. Hon. Freeman, 1781."

Length,  $2\frac{3}{4}$  inches.

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*Jas. Donovan*  
88—ENAMELED GOLD SNUFFBOX, MOUNTED WITH MINIATURE

375.

*Louis XVI Period*

Oval, with hinged cover set with beautifully painted miniature, "Port Scene," animated with shipping and personages on shore; after Joseph Vernet. Borders delicately enriched with raised gold and white and green enameled floral motives; engine-turned panels in sides and foot. Maker's mark, a crowned M and J.

*Length, 2 5/8 inches.*

*L. L. Stein*  
89—GOLD-ENAMELED WATCH

*By Mathey et Compagnie; Directoire Period*

140.

Flat thin case, enriched with frontal border of small round and oval medallions in green, red and white; back with similar border, enclosing classic subject, "One of the Muses Exhibiting Bellerophon's Famous Horse Pegasus to the Rustics." Keyless winder added at later period. Signed on porcelain dial.

*Length, 3 1/4 inches.*

*L. L. Stein*  
90—GOLD-ENAMELED CHATELAIN FOB AND WATCH

*By Rundell and Bridge; English Late Eighteenth Century*

160.

Watch and fob suspended from cross-bar of white and blue enamel studded with gold stars; chains of small outer rings bearing circular central medallions in blue and white with central stars; longer on the fob and joined to an oblong plaque similarly enriched to cross-bar, below three short chains of the medallions supporting seal cut with crest, swivel and miniature bell. The watch, with royal blue enamel back, is adorned with two borders of delicate laurel leaves and white berries. Movement signed: Rundell and Bridge, London. Gilded back hook for suspension. See Britton, page 687, "Rundell and Bridge, 1788-1824."

*Length, 8 3/4 inches.*



*Jas. Donovan.*

- 290 91—JEWEL AND ENAMELED GOLD BOX, SET WITH MINIATURE BY MATHIEU COINY *French, 1776*

Oval, with hinged cover. Enriched with panels of beautiful translucent blue enamel bordered with turquoise-blue bandings etched with gold; the sides with pilaster of similar blue adorned with minute gold baskets of flowers. The cover set with oval enameled miniature bordered with chip diamonds and a bowknotted wreath of roses having two love-birds at foot enclosing a very beautifully painted miniature of a "Court Beauty," wearing roped pearls in her slightly pompadour hair, from which a curl escapes over her beautiful shoulders which is entwined with pearls. Mark, M. C. (Mathieu Coiny, 1776.)

*Length, 2 7/8 inches.*

*L. L. Stein*

60. 92—GOLD AND SILVER NIELLO CHATELAINÉ WATCH *By Gve. Sandoz*

Oxidized massive case, enriched with three borders of golden husks and on back with floriated Maltese cross surrounded by arabesque scrollings. Two short chains of gold and silver links for suspension. Keyless winder. Signed on dial.

*Length, 3 3/8 inches.*

*Note: The family of Sandoz was noted at Paris and Geneva for their fine watch-making.*

*Henry Seymour*

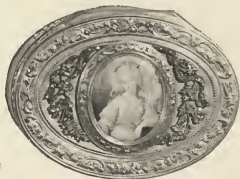
50. 93—ENAMELED RED LACQUER AND TORTOISE-SHELL SNUFFBOX

*Louis XVI Period*

Round red lacquer, lined with tortoise-shell. Inlaid with gold and silver key border and set with oval enamel painted in gray camaïeu with subject, "Wood Nymph and Cupidons," surrounded by a leaf-enriched gold fillet.

*Diameter, 2 1/8 inches.*

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*Jas. Donovan*  
 580

94—JEWELED GOLD BOX, MOUNTED WITH ENAMELED MINIATURE

*Louis XVI Period*

Oval, with hinged cover set with oval half-length miniature of a beautiful "Young Girl," standing wearing blue ribbon, high dressed curling white hair, dotted blue dress falling over right breast, and red-pink sash; within a border of ribbon and leaf motives, flanked by ribboned sprays of marcasite flowers; outer border finely chased in duo-gold with scrollings entwining trophies and berried vines. Sides and foot with engine-turned panels bordered with similar motives to cover and exceptionally beautiful husked pilasters. Maker's mark, DE, in monogram, monstrosity and curious.

*Length, 3 3/16 inches.*

*Charles of London*  
 303

95—ENAMELED GOLD DOUBLE PATCH-BOX

*Louis XVI Period*

Circular, with incurved sides and molded hinged covers on both sides; one interior being finely engraved with floral motives and having four hinged covers to three compartments for cosmetics. The sides enameled with reserved medallions of flowers interrupted by gilded vases on royal blue grounds. Both covers are bordered in blue and white, one painted with subject, "The Judgment of Paris," the other with pastoral trophy before a votive temple. In brilliant condition.

*Diameter, 2 1/4 inches.*

*Charles of London*  
 210

96—REPOUSSE GOLD SNUFF-BOX, SET WITH IVORY MINIATURE

*French Early Eighteenth Century*

Scroll-molded shell-shape; the hinged cover finely chased with scrolled leaf border enclosing subject, "Mars and Venus with Attendant Cupids." Interior of lid set with ivory miniature depicting goddess on the Mount of Olympus.

*Length, 2 3/8 inches.*





Charles of London  
97—VERNIS MARTIN GOLD BOX, SET WITH ENAMEL MINIATURE

Louis XVI Period

240. Oval, with hinged cover, enriched with finely painted oval miniature; half-length portrait of a "Young Woman," after Watteau. She is seated at her toilet mirror, wearing low-cut dress and pink mantle tied with blue ribbon at throat. Surrounded by chevroned chased fillet. Pale green Vernis Martin fields over engine-turned grounds; finely painted with sprays, vines, wreaths and bouquets of flowers. Mounted in gold with chevroned chased molded fillets at rim of cover, juncture and base.

Length,  $3\frac{1}{4}$  inches.

Charles of London  
98—GOLD-MOUNTED TORTOISE-SHELL SNUFFBOX, SET WITH MINIATURE

By Vestier; Louis XVI Period

130. Oval deep ebony-toned shell, with hinged cover mounted with oval wave-motived fillet occupied by ivory miniature "Bust of Young Girl," slightly turned to left and wearing jewels in her gray pompadour hair, square low-cut pink, blue and white dress and necklace and locket. The gold-hinged rim is waved and engraved with spray of flowers and basket motives. The miniature is signed at right, "Vestier." (Slight portions of tortoise-shell missing inside at hinge.)

Length,  $2\frac{11}{16}$  inches.

Les Eluys  
99—ENAMEL AND VERNIS MARTIN BONBONNIÈRE

Louis XVI Period

65. Circular, with tortoise-shell lining; decorated with floral gilded and blue stripes; mounted with gilded rims, pearl-motived at top and bottom. Set with circular enamel depicting bust lengths of the Comte and Comtesse d'Artois.

Diameter,  $1\frac{3}{4}$  inches.

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*Mme. Lefortier*

100--IVORY AND TORTOISE-SHELL SNUFFBOX, SET WITH MINIATURE

*By Lafon; French Eighteenth Century*

140.

Circular ivory box, enriched with tortoise-shell bands at foot, opening and rim of loose cover. Mounted with circular molded fillet in cover enclosing very beautifully painted miniature of a "Lady Seated Playing a Spinet." She is before a draped green curtain, and wears a pink ribbon fillet holding up her gray pompadour hair, from which curls escape over her lawn berth, and a lavender dress having large white lawn sash. Muscial scores are on her knees and the spinet. Signed toward lower right: I. Lafon. Lined with red tortoise-shell.

*Diameter, 3 inches.*

*Charles of London*

101--GOLD-MOUNTED VERNIS MARTIN TORTOISE-SHELL SNUFFBOX

228.

*In the Style of Nattier*

Circular, with loose cover, mounted with gold moldings at junctures and with fillets at top and bottom rims, finely chiseled with laurel wreaths and berries. The top beautifully painted with bust of "Charming Young Maiden" being garlanded by three cupidons; two billing love birds are below the bust. The sides and bottom of amber-toned shell piqué *semé* with small stellate motives of the Louis XVI Period. The miniature apparently of a later period.

*Diameter, 2 $\frac{3}{8}$  inches.*



*Charles of London*

102—GOLD-MOUNTED VERNIS MARTIN SNUFFBOX, SET WITH ENAMELED MINIATURE  
337. By La Gay; French Late Eighteenth Century

Circular, with loose cover. The grounds of Vernis Martin banded in blue and green, reversely lined with ivory and dotted with red and yellow. Mounted in gold with molded fillets at base, juncture, rim of cover and oval medallion, those at cover chiseled with leaf motives, the medallion surmounted by garland and two billing doves. The medallion beautifully painted with miniature on ivory, displaying bust of a "Young Girl," wearing three white plumes in her gray pompadour hair and lace trimmed low-cut bodice with crimson and white bow at corsage. Signed toward lower right: La Gay Ft. Lined with red tortoise-shell.

Diameter, 3 1/16 inches.

*Jac. Douvran*

103—GOLD-MOUNTED VERNIS MATRIN BONBONNIÈRE Louis XVI Period  
100

Circular, with slightly domed loose cover. Mounted with gold molded fillets at base, juncture, oval medallion on cover and guilloche-motived rim at edge of top; fine apple-green grounds *semé* with golden pellets. The medallion is finely painted with subject, "A Group of Children Playing with Monkey," after Boucher. Curiously lined with straw work flowers on pink grounds. The miniature apparently of a later period.

Diameter, 2 1/2 inches.

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- Jas. Douvrau*  
 104—GOLD-MOUNTED VERNIS MARTIN BOX, SET WITH IVORY MINIATURE  
*By Vallée; French, 1781*

300

Circular, with loose cover. The sides and foot, of Vernis Martin, display pink and green stripes touched with crimson and white floral motives. Mounted in gold, with molded fillets at foot, juncture and rim of cover, which is also open leaf-scrrolled. Set with large miniature on ivory depicting a very beautiful "Young Girl," seated reading and wearing roses in her long powdered gray hair, curling to her shoulders and low-cut ivory dress trimmed with pink bows and ruffles. Signed toward lower left: Vallée, 1781. Lined with red tortoise-shell.

*Diameter, 3 1/16 inches.*

- Jas. Douvrau*  
 105—GOLD-MOUNTED TORTOISE-SHELL MINIATURE SNUFFBOX  
*By J. Ducreux; Directoire Period*

110.

Circular, of deep-toned shell. Mounted in gold with delicately engine-turned molded fillets at base, juncture and top rim of loose cover. The top enriched with ivory miniature painted with half-length figure of a beautiful woman, wearing a pearl bandeau in her dark hair which freely curls over her shoulders, a low-cut ivory dress and dark blue mantle. Signed at mid-left: J. Ducreux ft.

*Diameter, 2 9/16 inches.*



- 106--*Jas. Donovan*  
320 GOLD-MOUNTED VERNIS MARTIN SNUFFBOX, SET WITH IVORY MINIATURE  
*Louis XVI Period*

Circular, with loose cover. The body on all sides enriched in Vernis Martin with alternating bands of green and pink, enlivened with red and yellow floral motives. Mounted in gold, with engine-turned moldings at base, opening, rim of cover and oval medallion at top; enclosing a very finely painted ivory miniature of the bust of the beautiful "Madame de Pompadour"; she wears high-dressed gray hair adorned with rope of pearls, small blue silk cap with spray of flowers at side, lavender robe trimmed with lawn ruches and blue bow at corsage. Lined with red tortoise-shell.

*Diameter, 3 1/16 inches.*

- 107--*J. W. Quistgaard*  
110 GOLD-MOUNTED IVORY MINIATURE AND VERNIS MARTIN SNUFFBOX  
*Louis XVI Period*

Circular, with loose cover. Mounted in gold with molded fillets at base, juncture and oval medallion in top. Enriched on all sides in Vernis Martin with stripes of blue and white, alternating with golden bands bearing trailing vines of pink flowers. The ivory miniature is exquisitely painted and depicts the bust of the beautiful "Mme. de Pompadour," after Nattier. Wearing puffed gray hair, low-cut lawn robe having a rose at corsage and a fur-trimmed blue mantle. (Top rim chipped.)

*Diameter, 2 7/8 inches.*

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*Henry Symons.*

108—GOLD-MOUNTED MOSS AGATE BONBONNIÈRE

*Louis XV Period*

430. Oval, of beautifully matched golden-brown veined dove-gray agate; with hinged cover. Mounted in gold, with valance molded rim and jeweled flange to rim of cover and open landscape in relief with the lovely agate as background; depicting three groups of two "Court Personages" and a hound before trees and an urned fountain. The sides with rims having scrolled borders and open scrolled medallions in which are further personages and at the ends trophies.

*Length, 3 5/16 inches.*

*Jac. Donovan.*  
109—GOLD-MOUNTED MOSAIC AND GRANITE SNUFFBOX

*Florentine Eighteenth Century*

90. Circular, gray, green and black mottled granite box; with loose cover. Mounted with gold fillets at juncture and circular medallion on cover; enclosing a minute mosaic in colors, depicting two love-birds perched on a crimson draped table.

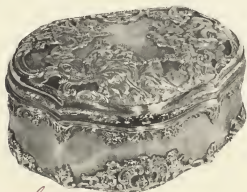
*Diameter, 3 1/8 inches.*

*Jac. Donovan.*  
110—GOLD-MOUNTED ENAMELED MINIATURE IVORY SNUFFBOX

*English Eighteenth Century*

170. Circular, with loose cover. The ivory lightly engine-turned and lined with bands of blue. Mounted in gold with pearl-motived molded fillets at base, edge of cover and circular medallion on cover; enclosing oval Battersea enamel "Bust of Lady Hamilton," after Romney. Lined with red tortoise-shell. A collector's mark in red is on the interior. Oval enclosing a coronetted shield above the letter W.

*Diameter, 3 1/8 inches.*



*Lewis and Simmons*

111—JEWELLED AND GOLD-MOUNTED ROSE ROCK-CRYSTAL BONBONNIÈRE

625. Charming rose rock-crystal, with milky veinings. Pouch shaped, with straight back, serpentine ends and front. Hinged cover, richly mounted in open gold in slight relief with garlanded "Venus and Adonis" seated amid cloud forms, scrollings and attendant Cupidons. The opening and foot enriched with moldings having rocaille, leaf and shell motivated borders with reclining cupidons at front and back foot. Jeweled flange to open box.

*Length, 3 9/16 inches.*

*Jas. Donovan*

112—GOLD-MOUNTED IVORY MINIATURE SNUFFBOX

*French Late Eighteenth Century*

80. Circular, with loose cover. The body of black composition, enriched with pearl moldings and engine turnings. Mounted with engraved gold circular fillet on cover. Enclosing a finely painted ivory miniature, "A Seaport," with personages on the quays and sailing vessels; after Joseph Vernet. Lined with tortoise-shell.

*Diameter, 3 inches.*

*J. Williams*

113—GOLD-MOUNTED ELMROOT SNUFFBOX

*Louis XVIII Period*

60. Circular, with incurved sides and loose cover. Mounted with fillets at juncture and medallion on cover enclosing under glass a gilded bust of Louis XVIII in profile to right. Inscribed: "Louis XVIII Roi de France ET DE NAVARRE." The medallion signed: Boilcau F. MDCCCXV. Lined with red tortoise-shell.

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*L. L. Stein*

114—ENGRAVED GOLD SNUFFBOX, SET WITH ENAMEL MINIATURE

*275-*

*By Mathieu de Machy; French, 1783*

Oblong, with canted corners and hinged cover set with enameled miniature finely painted with subject, "Apollo and the Muses." Apollo, in green and crimson robes, is seated between two Muses wearing green and lavender and yellow and blue robes; an infant is nearby the Muse at right. Broad gold borders, paneled with white and engraved with vines and medallions. Side with pearl-molded panel. Foot similar to cover, enriched in enamel with bouquet of roses. Marks, M with pellets and two others. Maker, Mathieu de Machy, 1783.

*Length, 3 7/16 inches.*

*Jac. Donorau.*

115—GOLD-MOUNTED VERNIS MARTIN SNUFFBOX

*155.*

*In the Manner of Nattier*

Circular, with loose cover. Mounted in gold with enriched molded fillets at base, juncture and edge of top, enclosing bust of a beautiful girl wearing a rose in her hair, lace dress with crimson mantle over her left shoulder; three euphidons are variously crowning her with flowers, playing music and holding aloft a bouquet; two billing love-birds at right foreground. The body and base adorned with Vernis Martin floral bands of green and ivory. Interior lined with tortoise-shell. The box is of the Louis XVI period, while the miniature is apparently of a later period.

*Diameter, 3 1/8 inches.*



*Charles of London*  
116—CUIVRE DORÉ BOX SIMULATING A MEDAL

25. By Enrionnet; Spanish, 1820

Circular, with loose cover bearing a laureated bust of Ferdinand VII. Inscribed: "Don Fernando VII, por La Gracia De Dios Rey de Las Espanas." Reverse with inscription, "Constitucion Politica—Promulgada en Cadiz—el Dia 9 de Marzo de 1820," within laurel wreath. Interior filled with said engraved constitution on many circular papers.

Diameter, 2 13/16 inches.

*Charles of London*  
117—GOLD-MOUNTED IVORY MINIATURE SNUFFBOX

225. By Miss Palmer; French Eighteenth Century

Circular, with loose cover. Mounted with gold fillets at base and juncture and pierced scrolled border at edge of cover; enclosing miniature, "Bust of a Charming Girl," turned slightly to left, wearing white turban with blue plume over long curling blond hair to shoulders, white low-cut dress and coral necklace. Body in Vernis Martin, enriched with varicolored stripings. Lined with red tortoise-shell. Miniature signed at mid-right: M<sup>s</sup> Palmer.

Diameter, 2 7/8 inches.

Note: Miss Palmer was the niece of Sir Joshua Reynolds, the Offy in their family life. She became Lady Thomond and was a most successful miniaturist. See "History of Miniature Art," by Probert.

*Charles of London*  
118—GOLD-MOUNTED IVORY MINIATURE SNUFFBOX

375. By Bouvier; Louis XIII Period

Circular, with loose cover. Mounted with gold fillets at base and juncture, and engine-turned rim at top edge; enclosing ivory miniature, "Mother and Child." Half-length, seated in a blue apartment, her little son at her side; she wears curling gray hair, lawn bertha and lavender panniered dress over an ivory skirt. The little lad in ivory dress with pink sash. Sides and base in Vernis Martin pink, yellow and blue floral stripes. Interior lined with tortoise-shell. Miniature signed at mid-left: Bouvier.

Diameter, 3 1/8 inches.

*J. Williams*  
119—SILVER-GILDED SHAGREEN BOX

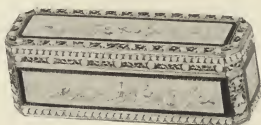
110. Louis XVI Period

Circular, with loose cover mounted with molded fillets at base, juncture, rim of cover and a gadrooned medallion enclosing an eighteenth century miniature print, "Two Rustic Maidens Seated in Woodland in Conversation with a Youth"; after Morland. Printed in colors and of the period. Body covered in apple-green shagreen.

Diameter, 3 3/16 inches.

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*E. F. Bonaventure*

120—JEWELLED AND ENAMELED GOLD SNUFFBOX

*Louis XVI Period*

270. Long oblong, with eanted corners and hinged cover. All surfaces enriched with enameled panels, finely painted in gray-blue camaïeu with different groups of "Sportive Cupidons," after Boueher. Finished with bands of royal blue and borders jeweled with opals interrupted by green enameled leaves and red berries. Maker's mark, E. C., sunburst and crowned F.

*Length, 3 3/8 inches.*

*Jac. Drouot*

121—GOLD-MOUNTED CAMEO AND LAPIS-LAZULI SNUFFBOX

*French Eighteenth Century*

220. Oval, of fine even-toned lapis-lazuli; with hinged cover. Mounted in gold with finely shaped hinged bezels lightly engine-turned and oval medallion, chiseled with floral serollings and enclosing an Italian agate cameo, "Head of Princess," with auburn tresses.

*Length, 3 9/16 inches.*

*Leo Elwyn*

122—JEWELLED GOLD-MOUNTED LAPIS-LAZULI ENAMEL SNUFFBOX

*French Eighteenth Century*

220.

Oval, of very rare lapis-lazuli flecked with gold; with hinged cover. Finely mounted in gold, with fillet at foot, well fashioned hinge bezels, leaf and ribbon chiseled fillet to edge of cover and raised oval medallion enclosing beautifully painted medallion in earmine camaïeu on rose-du-Barry ground, "Two Cupidons Allegorical of the Arts," after Boueher. The front of cover jeweled with sprays of leaves and ruby flower set in silver.

*Length, 3 9/16 inches.*



- 123—LOUIS PHILIPPE'S JEWELLED GOLD SNUFFBOX *French, circa 1830*

190. Oblong, with half-round sides and inset hinged cover. Finely chased on sides with rosetted arabesque motives and floral corners; the base engine-turned with latticé. The cover with engine-turned raised panel having inset corners of husk motives, the outer border of husk and leaf motives. The center set with rubies forming a coronetted monogram, P. L., flanked by four fleurs-de-lis. Extended lip on front of cover for lifting.

*Length, 3 3/16 inches.*

*Note: Louis Philippe ascended the throne of France Aug. 9, 1830.*

- 124—JEWELLED SILVER-MOUNTED CRYSTAL AND CARNELIAN BOX

*Persian Eighteenth Century*

100. Oblong, having canted corners, paneled with moldings in gold and silver; molded hinged cover, enriched with crystal top engraved in black with lengthy Cufic inscriptions interrupted by diamond and floral borders; finished on gilded molding with closely set Indian rubies. Front, ends and back panels of orange-red carnelian, inscribed and bordered. The front panel flanked by rows of closely set pearls and having diamond stud each. Canted corners of lapis-lazuli flecked with gold veinings.

*Length, 3 1/2 inches.*

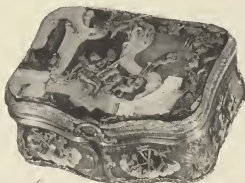
- 125—ENAMELED GOLD SNUFFBOX

*George III Period*

210. Diamond-shaped and hinged with lightly domed cover. Enriched in enamel with pedestaled figure of the "Muse Euterpe" and trophied border, painted in gray camaieu on ruby-red ground; finished with a leaf-scrrolled fillet of gold. The edge of cover enameled in blues and white with balustered festoons and rosettes. The sides and base enriched with royal blue over engine-turned grounds and white borders. Maker's mark, S. D.

*Length, 4 inches.*

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*Henry Seymour*

126—GOLD-MOUNTED MOTHER-OF-PEARL AND CRYSTAL SNUFFBOX

838.

*Louis XV Period*

Oblong, with incurved ends, round corners and serpentine front, of beautiful amber-toned clear and smoked crystal. Mounted in gold with rims at hinging, scrolld pilasters and base. The cover displays "Diana" seated on the balustrade of a mother-of-pearl pavilioned fountain, attended by cupidons and hounds. Above the goddess is a trophy of the chase, consisting of boar, stag and horn. A tree canopies the steps of the pavilion at left. This delicately chiseled enrichment is executed in silver and duo-golds. The panels of the body are occupied by charming delicate trophies finely worked in mother-of-pearl, duo-gold and silver.

*Length, 3 1/8 inches.*

*Note:* An almost incredibly fine specimen of early French goldsmith's craftsmanship.

*J. Williams*

127—GOLD-MOUNTED VERNIS MARTIN DOUBLE SNUFFBOX

225

*Louis XVI Period*

Barrel-shape, with screw-covers at both ends. Mounted in gold with six engine-turned hoops. Both covers and central band of body decorated in Vernis Martin with "Sportive Cupidons," after Duquesnoy, painted *en camaieu*, warm gray on golden and greenish toned engine-turned grounds; the borders with trailing vines and grapes. Lined with tortoise-shell.

*Height, 3 1/2 inches; diameter, 2 3/4 inches.*

*Mme Lefortier*

128—LACQUEED MOTHER-OF-PEARL SNUFFBOX

*French Eighteenth Century*

Oblong, with lightly domed hinged cover and base. Mounted in gilded silver with molded corners and rims enclosing mother-of-pearl panels; enriched in golds, reds and black with Chinoiserie. Personages and birds in landscapes. Waved rim to front of cover to lift same. Interior lined with gold.

*Length, 3 1/8 inches.*

*Henry Simone*

129—DOUBLE-LIDDED GOLD-MOUNTED MOTHER-OF-PEARL BONBONNIÈRE

*Louis XV Period*

Oblong, with two covers hinged over compartments and simulating one cover. Lightly carved mother-of-pearl panels, displaying fountains enriched with overlaid relief scrollings of birds and dolphins on sides, and figures of Neptune and Venus, on the two covers, reclining under scrolled arbors. Mounted at base and bezels with scroll-motived moldings.

*Length, 3 1/8 inches.*

*Note: A rarely fine exhibition of craftsmanship of the highest order.*

*Mrs. Krapp.*

130—SILVER-MOUNTED ENAMELED BONBONNIÈRE

*Vieux Paris Eighteenth Century*

Oblong, with round corners and slightly domed cover. Mounted with molded rims at hinging and having a small balustered loop at front for opening cover. Beautifully enameled on ivory white with curiously rope-motived gilded square trellis, through which trail tulips, roses, convolvuli, pansies and asters in their natural colors.

*Length, 3 1/8 inches.*

*Leo Eluys*

131—GOLD-MOUNTED SAXE PORCELAIN SNUFFBOX

*Eighteenth Century*

Oblong, with incurved round corners and slightly domed hinged cover. Painted on the interior of cover with wreathed bust portrait of the famous Polish general, John Sobieski. All the exterior panels are finely enriched with incidents of the many great battles and skirmishes he fought. Mounted in gold, with scrolled rims at hingsings.

*Length, 3 3/8 inches.*

*Note: John Sobieski (1629—1696), Grand Marshal of Poland, succeeded Michael, King of Poland, in 1674, and was and is a popular hero among the Polish people.*

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

*Charles of London.*

132—GOLD-MOUNTED ENAMELED TORTOISE-SHELL SNUFFBOX

*Directoire Period*

90.

Oblong, of jetlike shell with hinged cover. Mounted with gold rims at hinging, small frontal lip for opening and three oval fillets on cover enclosing finely enameled miniatures; in center occupied by the busts of two provincial lovers, flanked by two infacing busts of young girls seemingly more accustomed to city life, by their costumes.

*Length, 3 3/8 inches.*

*D. J. Norriss*  
133—PRESENTATION DUO-GOLD SNUFFBOX

*French Empire Period*

80.

Oblong, with eanted front and baek, having hinged cover with frontal lip for lifting. Enriched with very finely engine-turned panels, having leaf borders and husk corners on cover and chiseled leaf-scrolled borders on front and baek. Engraved on interior of cover: "From Bernadotte, King of Sweden, to John Ashworth, 1820."

*Length, 3 1/8 inches.*

*Clapf, and Graham*  
134—MOTHER-OF-PEARL ENCRUSTED GRAY AGATE PERFUME BOX

*French Eighteenth Century*

140.

Oblong, with round corners and hinged cover, mounted with floral engraved silver gilded rims at opening. Remarkable hair-lined dove-gray agate, encrusted with varied fanciful landseapes on all panels; executed in minute particles of different-toned mother-of-pearl and fine wires of gold.

*Length, 3 1/4 inches.*

*Mrs. T. D. Dringfield*  
135—RED LACQUER SNUFFBOX, MOUNTED WITH IVORY MINIATURE

*By Strasbaum; French, 1817*

90.

Oblong, of mottled soft red lacquer, with slightly domed hinged cover having anthemion scrolling of silver gilded for lifting piece. Top set with gold oval fillet enclosing ivory miniature; beautifully painted with "Bust of a Young Woman," wearing high curled dark hair, pearl earrings, lace and lawn robe and crimson mantle. Signed at mid-right: Strasbaum 1817. Lined with red tortoise-shell.

*Length, 3 3/8 inches.*

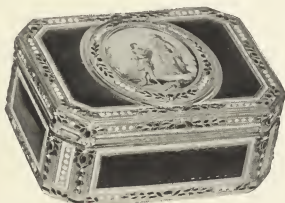
*Charles of London*  
136—CHAMPLEVE ENAMELED GOLD BOX

*French Eighteenth Century*

260.

Finely fashioned oval box, with hinged cover; enriched with engraved diamond basket panels, very beautifully adorned with bowknotted bouquets of richly colored diverse flowers in champlevé enamel. Bordered on top, sides and base with silver and gold key pattern on translucent old-red grounds.

*Length, 3 3/8 inches.*



*Charles of London*

137—ENAMELED GOLD BOX, MOUNTED WITH MINIATURE

*Louis XVI Period*

Oblong, with canted corners and hinged cover set with oval miniature, "Minerva Exhorting Apollo," most delicately painted in very rich colors; the figures wear very charming classic attire; flanked by panels of rich translucent ruby-red over engine-turned grounds. The sides and foot are paneled in similar manner and all have rich borders of laurel leaves interrupted with white enamel berries. The berries are repeated on the canted pilasters and there flanked with medallions and husks. Mark, a crowned K.

*Length, 3 1/8 inches.*

*Jas. Donnan*

138—GOLD-MOUNTED DOUBLE IVORY MINIATURE SNUFFBOX

*French Eighteenth Century*

Drum-shape, with two loose covers and compartments for different snuffs; lined with tortoise-shell. Mounted with engraved gold fillets at openings and on covers with small medallioned bands. The deep sides enriched with military trophies on green grounds in Vernis Martin and red and yellow striped vine-adorned borders. The beautiful ivory miniature in one cover depicts a half-length of the famous "Maréchal of France, de Noailles," standing, with long curled black peruke and full armor, before a battle scene. In the other cover the miniature depicts a "Camp Scene": A soldier is sleeping at a tavern bath; the innkeeper's daughter tickles his ear, while a comrade smiles nearby. Lined with tortoise-shell.

*Height, 2 9/16 inches; diameter, 2 9/16 inches.*

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- J. Williams*  
 139—*VERNIS MARTIN* GOLD BOX, MOUNTED WITH ENAMELED MINIATURE  
*300.* *Louis XVI Period*

Oblong, with round corners and hinged cover mounted with oval miniature finely painted with portrait bust of "Admiral Comte d'Estaing." He wears curling gray peruke, ruddy clean-shaven face turned slightly to right, and blue coat over a red vest; surrounded by a leaf-chiseled fillet. On the flanking grounds a battle is in progress. The sides depict various "Seaport Views" animated by soldiery. On the foot a "Seabattle" is seen raging. Mounted in gold with molded fillets at rim of cover, opening and base; at opening, with motive having three festooned wreaths of laurel leaves. Mark indistinct.

*Length, 3¼ inches.*

*Note:* Admiral Comte d'Estaing, the famous French admiral, commanded the French fleet which came to the assistance of the Continental troops during the Revolutionary War.

- Mrs. E. F. Albee*  
 140—GOLD-MOUNTED WEDGWOOD BLUE AND WHITE JASPER PERFUME BOTTLE  
*25.* *English Eighteenth Century*

Flattened oval body, enriched in ivory-white with festooned figures of cupidons standing within pearl and guilloche borders on dense blue grounds. Mounted with gold screw cap.

*Length, 1¾ inches.*





*M. Pack*

141—REPOUSSE GOLD BOX, SET WITH ENAMELED MINIATURE

*Directoire Period*

Oblong, with round corners and hinged cover. Enriched with large oblong enameled miniature depicting "The Landing Stage from a Lake" before a pavilion standing before a finely wooded park. Surrounded by a cusped band enameled with black grounds and bordered with trailing vine leaves. The sides inscribed in front with "MON REPOS" flanked by floral scrollings, the foot with acanthus leaves supporting a loose bouquet. Marks, crowned T.

*Length, 3 15/16 inches.*

*Clapp and Graham*

142—SILVER-MOUNTED INLAID OPAL COFFRET

Oblong, framed on all sides with scroll-chased bands of silver; on claw and ball feet. The panels inlaid with radiated oval medallion in blue and gold opal of every conceivable variety of tone. On backgrounds of dark moss opal of remarkably even quality.

*Height, 2 5/16 inches; length, 3 1/2 inches.*

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*Mme. Lefortier*  
143—REPOUSSÉ GOLD SNUFFBOX, SET WITH IVORY MINIATURE

*Late Georgian Period*

Oblong, with round corners and hinged cover enriched within florally scrolled border with ivory miniature depicting the bust of an "Admiral," wearing blue naval coat with epaulets and two "Orders." All the surfaces of the box are adorned with very fine scrollings of acanthus leaves, centered at corners of cover with rosettes. Hall-marked, 18-karat. Maker's mark, A. J. S.

*Length, 3½ inches.*

*Clapp and Graham*  
144—ENAMELED GOLD SNUFFBOX

*English Early Nineteenth Century*

Lobed oval, with radiating gadroonings on both hinged cover and bottom. The top enriched with small oval delicately enameled in cloisonné with bouquet of flowers, the alternate gadroons engraved with leaf scrollings, the others with finely chiseled relief-spray of flowers in duo-gold and silver; the sides and bottom similarly adorned on the gadroonings; the base centered with an oval sunflower. Portion of a lengthy presentation inscription on inside of cover.

*Length, 3 inches.*



*Henry Symons*

145—GOLD-MOUNTED MOTHER-OF-PEARL SEWING CASE *Louis XVI Period*

480. Rare even blue-gray toned mother-of-pearl. High serpentine oblong case, with incurved corners and slanting hinged cover fitted with interior mirror and with twelve original gold or mounted implements. The mother-of-pearl body is engraved with stripes alternating with husk motives and mounted in gold with openwork appliqué; on the slant cover, with festooned open scrolled panel terminated at foot with allegorical trophy; the rim of cover with smaller similar panels on three sides, the front with birds perched on floral sprays; the inset corners with husk motives; the body with varied florally festooned trophies on all sides with ruby jeweled catch in front. On pearl-motivated low round feet.

Height,  $3\frac{5}{8}$  inches; width,  $3\frac{1}{16}$  inches.

*Jas. Donovan*

146—GOLD-MOUNTED ROCK CRYSTAL PERFUME BOTTLE *Régence Period*

300. Flattened bottle-shape, of slightly smoked rock crystal. Richly mounted in gold, with festooned open scrollings sustaining figures of huntsmen, musician and shepherdess, and forming medallions occupied by arabesqued marcasite scroll motives at centers. Finely chiseled hinged oblong pear-shaped cover and inner screw stopper.

Height,  $3\frac{3}{8}$  inches.

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*Mrs. D. Blum*

147—JEWELLED GOLD-MOUNTED AGATE BOX *French Eighteenth Century*

450. Rich golden brown agate approaching deep amber in its even quality. Oblong base, surmounted by a sculptured "du-Barry Sphinx" after Coysevox; mounted in gold with jeweled necklace and saddle-cloth, tassels, vine scrollings and a ribboned plume of feathers in the hair. The oblong base is fitted to a gold rim enameled in white and inscribed: "Sa Pensée est un Abime plus profond que celui des flots." The cover, of similar agate, is hinged with a molding having a jewel flange to this rim and is enriched with gold openwork displaying a cupid holding aloft an arrow, flanked by birds and seated on scrolling under a valanced canopy.

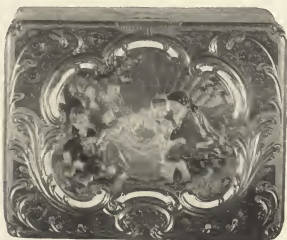
*Height, 3½ inches; length, 3 9/16 inches.*

*Mrs. P. C. Hewitt*

148—JEWELLED AND ENAMELED PUNGENT AND MINIATURE CASE

100. Flagon-shaped, with hinged faces disclosing frames for miniatures, the pungent in center. Enameled in colors, with bird terminal to stopper, scrolled demi-nymphs on shoulders and pierced medallion of Gog and Magog on one side surrounded by a lavender border; on the other, a jeweled flower surrounded by a red border. The small hinged catches to faces are jeweled.

*Height, 3¼ inches*



149—CHAMPLEVÉ ENAMEL GOLD SNUFFBOX

*By Jean Jacques Prévost; French, 1767*

Oblong, with round corners and slightly flaring hinged cover. Very beautifully chiseled with leaf-scolled and shell-motived medallions and borders having rich light Sèvres blue spandril enameled over grounds chiseled with flowers. The medallions are occupied by varied groups of "Children Playing," in colored champlevé enamels, after Boucher. The medallion under foot occupied by pastoral landscape with waterfall in similar delicate enamel. The corners of box supported by chiseled columnar motives. Maker's mark, two crossed sprays of laurel leaves, Jean Jacques Prévost. Paris date letter, a crowned D, 1767. See Rosenberg, pages 711 and 715.

*Length, 2¾ inches.*

*Note:* Jean Jacques Prévost was one of the most renowned goldsmiths of the Eighteenth Century in France.

150—GOLD SNUFFBOX

*Style of Louis XVI*

Rectangular, with hinged lid. Mountings of gold with chased and incised decoration of leaves and gadroons. The panels, machined beneath rich sapphire-blue enamel.

*Length, 3¾ inches; width, 2½ inches.*

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*R. L. Steins*  
151—GOLD-MOUNTED VERNIS MARTIN SNUFFBOX, SET WITH WATCH

*By Berthoud; Empire Period*

175. Oblong, with hinged cover set with watch having laurel-wreathed gold bezel and dial enameled with figure of the Emperor Napoleon, standing at Calais with a telescope to his eye looking at Dover Castle. The cover is painted in Vernis Martin with a "View of an Attack by Balloons from the Sea on Dover Castle," a little prophetic of the late war; the sides with "Military Scenes" and the foot with a "Sea-battle" in full action. Mounted in gold, with laurel leaved moldings at crown and base and with spread-eagle appliqué at catch. Movement of watch signed: "Berthout à Paris." Lined with tortoise-shell.

*Height, 2 1/4 inches; length, 2 11/16 inches.*

*J. Williams*  
152—GOLD-MOUNTED ENAMELED TORTOISE-SHELL SNUFFBOX

*Louis XVI Period*

70. Circular, with loose cover; lined with tortoise-shell. The fields of apple-green enamel over engine-turned grounds. Mounted with gold bands at opening, molded fillets at corner of top and laurel chased oval medallion occupied by an enamel, finely painted and depicting a landscape in which cupids are crowning with flowers a graceful young maiden, who wears a pink dress. (The green enamel slightly chipped.)

*Diameter, 2 3/8 inches*



*L. L. Stein*

- 153—LARGE GOLD-MOUNTED VERNIS MARTIN SNUFFBOX, SET WITH ENAMELED  
136. MINIATURES *Louis XVI Period*

Oblong box, with hinged cover; very finely painted on all sides in Vernis Martin with military camp and campaign scenes after Vernet. The foot with "Romantic Landscape." Mounted in gold with three festooned laurel wreaths above opening on front and with two leaf-engraved oval fillets on cover, beautifully painted in lavender camaïeu; in one a soldier, in mock-heroic attitude, is declaring his love to a rustic maid who stands in the other medallion at left. Lined with tortoise-shell.

*Height, 2 $\frac{1}{8}$  inches; length, 4 $\frac{7}{8}$  inches.*

*Henry Seymour*

- 154—JEWELED GOLD-MOUNTED SÈVRES JASPER PATCH-BOX  
320. *Louis XVI Period*

Circular. Loose cover, set with blue and white Sèvres jasper medallion depicting subject, "The Sale of Cupidons"; inscribed, "His heart goes to you," below a bow knot of chip diamonds. The duo-gold setting is molded on top and side and both bear finely chiseled wreaths of laurel leaves and berries, which are repeated on the bottom in a similar manner. The sides are set with plain blue jasper and the bottom displays a medallion enriched with a garlanded flying figure of Psyche. Maker's mark, a crowned J.

*Diameter, 2 $\frac{1}{4}$  inches.*

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- 155—*Jas. Douvan*  
100 GOLD-MOUNTED IVORY MINIATURE TORTOISE-SHELL SNUFFBOX  
*By Bouchardy, French 1804*

Circular, with loose cover; mounted with gold fillets at base, juncture and rim of lid, where the fillet is chiseled with leaf motives and encloses a finely painted ivory miniature of a young girl, at half length seated slightly toward left and wearing a blue bow in her black hair, a low-cut blue and white dress and a necklace with small locket. Lined with red tortoise-shell; the sides and bottom in red Vernis Martin *semé* with white and gold pellets. The miniature is signed at mid-left: Bouchardy, 1804. The box is earlier, of the Louis XVI period.

*Diameter, 2 1/2 inches.*

- 156—*Charles of London*  
130 GOLD-MOUNTED ENAMELED TORTOISE-SHELL SNUFFBOX

*Louis XVI Period*

Circular, with loose cover. Mounted in gold with minutely chased molded fillets at base, juncture, edge of cover, and with octagonal medallion in center of cover. Enclosing a beautiful enamel painted in gray émailleur with subject, "Rustic Lovers: Spring," after Boucher. The fields enameled light grass green over engine-turned grounds. Lined with tortoise-shell. In brilliant condition.

*Diameter, 2 3/8 inches.*

- 157—*J. Williams*  
45 GOLD-MOUNTED IVORY MINIATURE TORTOISE-SHELL SNUFFBOX

*Louis XVI Period*

Circular, with loose cover. Mounted in gold with delicately engine-turned fillets at base, juncture and edge of cover. Rose-du Barry lacqué sides and bottom. The top enriched with ivory miniature "Bust of a Charming Young Girl," wearing gray hair, Gainsborough hat and ivory dress. Red and gold tortoise-shell lining. (The miniature restored.)

*Diameter, 2 3/8 inches.*

- 158—*J. Williams*  
290 JEWELLED ENAMELED SNUFFBOX *French Early Nineteenth Century*

Waved oval, with hinged cover lavishly jeweled with curiously cut and chip diamonds; displaying a crescent and star of diamonds within a ruby-enameled oval medallion bordered by further diamonds and flanked by diamond sprays of flowers and border; on turquoise-enameled grounds. The interior of lid, sides and base enameled with medallions of seascapes bordered with wreaths of flowers on pink and green grounds.

*Length, 3 3/16 inches*

*Note: This brilliantly enameled box was made for presentation to a Turkish Admiral.*



*Mme Lefortier*  
159—GOLD-MOUNTED CARVED IVORY SNUFFBOX *French Directoire Period*

60. Circular, with loose cover. Mounted with gold medallion on cover enclosing subject, "A Nymph," standing in landscape at a votive altar. The figure of the nymph is minutely carved in ivory and the altar is of gold placed on a hair-worked background. Lined with tortoise-shell.

*Diameter, 3 5/16 inches*

*Mrs. A. Blum*  
160—GOLD-MOUNTED BLOODSTONE ETUI *Louis XV Period*

210 Tubular, with long cap cover. Richly mounted in chiseled open gold scrollings developing leafage and rocaille motives amid which are huntsmen and hounds stag-hunting. The cap enriched with cupidons amid scrollings.

*Length, 5 1/16 inches.*

*Charles of London*  
161—SILVER-GILDED MOUNTED WEDGWOOD BLUE AND WHITE JASPER OPERA GLASS *English Eighteenth Century*

180. Flaring telescope-shape; enriched in white jasper with festooned figures of nymphs and god at votive altars and a border of honeysuckle motives. Adorned with engine-turned gilded mountings supplemented with bands of cut steel beads.

*Height, 3 1/8 inches.*

*J. Williams*  
162—TORTOISE-SHELL SNUFFBOX, MOUNTED WITH IVORY MINIATURE *By Guerin, French Empire Period*

90. Oval, of rich jet-like tortoise-shell; with hinged cover. Mounted with gold oval fillet enclosing ivory miniature bust of "The Empress Josephine," finely painted; she wears jeweled tiara, low-cut gray court dress, jeweled collarette and pearl earrings. A gilded eagle is above center of front as lift to open box. Miniature signed at mid-left: Guerin.

*Length, 3 1/16 inches.*

*(Companion to the following)*

*J. Williams*  
163—TORTOISE-SHELL SNUFFBOX, MOUNTED WITH IVORY MINIATURE *French Empire Period*

90. Similar to the preceding. The miniature a "Bust of the Emperor Napoleon," watching the "Battle of Moskowa" and wearing his famous fur coat. After a painting by Baron Gros.

*Length, 3 1/16 inches.*

*(Companion to the preceding)*

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- 164—*Jas. H. Norton*  
*100.* CUIVRE DORÉ MOUNTED IVORY MINIATURE AND TORTOISE-SHELL SNUFF-BOX French Late Eighteenth Century

Oval tortoise-shell box, with moldings at foot and on loose cover. Mounted with fillet at top enclosing large ivory miniature, finely painted, depicting a young woman at three-quarter length seated at her toilet table; she wears curling hair, low-cut blue bodice, crimson skirt and lavender mantle.

*Length, 3 5/8 inches.*

- 165—*Mrs. E. F. Albee*  
*70.* OVAL IVORY MINIATURE IN SILVER FRAME By E. Patout

Half-length portrait of a "Handsome Young Woman," wearing curling gray hair caught with a blue ribbon, white lawn stock and bodice with light blue vest and black velvet coat. Oblong silver frame, having canted corners; with open scrolled border over red-pink enamel; easel back; oxidized. Miniature signed about mid-right: E. Patout.

*Total height, 4 1/4 inches; width, 3 1/4 inches.*

- 166—*Quidgaard*  
*85.* OVAL IVORY MINIATURE IN SILVER FRAME By E. Patout

"Bust of a Princess." The charming sitter slightly turned to left, wearing roses and blue ribbon in her white hair, pearl collarette and striped blue and white low-cut dress. Oblong silver frame with canted corners, enriched with trophies in spandrels. Easel back; oxidized. Miniature signed at mid-right: E. Patout.

*Total height, 3 1/2 inches; width, 2 11/16 inches*

- 167—*Mr. Gramercy*  
*175.* MOUNTED RAISED ENAMELED BONBONNIÈRE French Eighteenth Century

Oval, with slightly domed hinged cover; mounted with *cuivre doré* bezels. Enamelled in deep starch-blue; enriched in relief on cover with Chinoiserie, "Two Mandarins Examining Ceramics," who stand on a large white and gold rug with porcelain vases around them. Interior of cover with dignitary carrying large open parasol and green parrot. (Restored.)

*Length, 3 9/16 inches.*

- 168—*J. Williams*  
*45.* OBLONG IVORY MINIATURE After Andrea del Sarto

"St. John the Baptist." Three-quarter length; standing, with his proverbial hair shirt slipped to his loins, but caught up over his back; a red mantle loosely cast round him. From the original in the Pitti Palace, Florence. In narrow *cuivre doré* frame.

*Height, 5 inches; width, 3 7/8 inches.*

169—*Mrs. J. T. Miss.*  
OBLONG IVORY MINIATURE

After Titian

50. "Bella." Three-quarter length of an auburn-haired young woman wearing embroidered and slashed blue dress with crimson velvet sleeves. From the original in the Pitti Palace, Florence. In narrow *cuvre doré* frame.  
*Height, 4 $\frac{3}{8}$  inches; width, 3 $\frac{3}{8}$  inches.*

170—*Henry Seymour*  
TORTOISE-SHELL SNUFFBOX, MOUNTED WITH IVORY MINIATURE

By Courtois, 1795

80 Circular, of very finely mottled deep tortoise-shell; with loose cover. Mounted with laurel-wreathed gold oval fillet, enclosing ivory miniature delicately painted with "Bust of Young Girl," wearing blue and white striped lawn cap over curling auburn hair and round cut dotted blue dress with white and blue lawn sash. Signed at mid-right: Courtois, 1795.

*Diameter, 3 $\frac{1}{2}$  inches.*

171—*J. Williams*  
TORTOISE-SHELL SNUFFBOX, MOUNTED WITH IVORY MINIATURE

Empire Period

100. Finely molded circular body, of deep-toned shell; with loose cover. Enriched with oval molded gold fillet enclosing bust of the Emperor Napoleon, by Guérin. He looks directly forward and wears military uniform with decorations and rose-pink sash.

*Diameter, 3 $\frac{1}{8}$  inches.*

# EIGHTEENTH AND NINETEENTH CENTURY FANS

172—*Clapp and Graham*  
DECORATED PIERCED IVORY FAN Spanish Early Nineteenth Century

20. Foil printed and painted with subject, "Spying on the Lovers." Reverse similarly enriched with "Children Drawing a Rustic Cart." Blades and guards painted with Court scene and flowers, and inlaid with silver floral motives.

*Length, 10 $\frac{1}{2}$  inches.*

173—*Mrs. M. Gerry*  
DECORATED CARVED MOTHER-OF-PEARL FAN

Louis XV Period

60. Richly painted foil depicting subject, "Court Personages at a Rural May Day Fête." Numerous personages are assembled before a pavilion, on whose roof are musicians busy with their instruments; while a young girl balances herself with a hoop of flowers on the top rail of a small chair in foreground. Rustics in the distance enjoying a peep show. Reverse elaborately painted with rustic youths and maidens with Mayday garlands. Blades of mother-of-pearl pierced and gilded with scrollings and medallion of lovers and cupidons. Guards with further figures and birds.

*Length, 10 $\frac{3}{4}$  inches.*

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*Slapfe and Graham*  
174—DECORATED CARVED AND PIERCED IVORY FAN

*Louis XVI Period*

140. Richly painted foil depicting "Court Personages" at a rural fête. Four groups seated in conversation or playing musical instruments occupy a lightly wooded landscape in which a marble statue of Imperial Jove appears toward right. Reverse a pair of youthful lovers seated in a lightly painted landscape. Very beautiful blades and guards enriched in duo-gold and crimson foil, developing arcaded pastoral medallions interrupted by garlanded tripods, birds, flowers and cupids.

*Length, 11 inches.*

*(Illustrated)*

*Slapfe and Graham*  
175—DECORATED CARVED AND PIERCED IVORY FAN

*Louis XV Period*

140. Finely painted foil depicting subject, "Mars and Venus." The god and goddess are seated before a clump of trees and a pavilion; two cupids attend them, one spreading a long garland of flowers before them, the other flying to them with a basket of fruit. Two warriors are partially seen observing the divinities from behind the trees; a nymph is seated at left calling to one of the cupids. Reverse with figure of a "Water Nymph" in lightly wooded landscape. Carved ivory blades and guards enriched in duo-golds, and pierced with scroll-medallion of pastoral lovers; flanked by musical trophies and floral vines.

*Length, 11½ inches.*

*(Illustrated)*

*Miss M. Gerry*  
176—DECORATED PIERCED AND CARVED IVORY FAN

*Louis XVI Period*

40. Finely painted foil depicting two lovers making an oblation to the gods at a flaming altar; two nymphs are nearby; two attendants, one carrying a basket of flowers, the other a flaming torch, approach from the right, while Cupidon flies down with a wreath of flowers. Reverse with small dainty sprays of flowers. Very finely pierced blades and guards enriched in duo-gold and backgrounds of mother-of-pearl with large pastoral panel, baskets and vases of flowers and scrollings.

*Length, 11¾ inches.*



No. 174—DECORATED CARVED AND PIERCED IVORY FAN  
(*Louis XVI Period*)



No. 175—DECORATED CARVED AND PIERCED IVORY FAN  
(*Louis XV Period*)

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*Mrs. F. S. Voss*

177—DECORATED PARCHMENT PIERCED AND CARVED IVORY FAN

*Louis XVI Period*

120.

Beautifully painted foil, with large central medallion occupied by subject "Antony and Cleopatra"; the figures are attired in rich semi-classic garb of the period and are before a columned edifice. The flanking panels depict in each two youthful rustic lovers in wooded landscapes. The reverse in Chinoiserie with three medallions of quaint Chinese personages at various avocations; green grounds with trailing flowers. Finely pierced and carved blades and guards touched with gilding and enriched with pastoral medallion, flanked by two of sportive cupids and lacy piercings of flowers; the guards with pairs of Lovers at crown.

*Length, 10½ inches*

(Illustrated)

*E. J. Bonaventure*

178—DECORATED PIERCED AND CARVED MOTHER-OF-PEARL FAN

*Louis XVI Period*

50.

Richly painted foil depicting a "Fête Champêtre." A group of personages are seated or standing in conversation before an edifice in a wooded landscape; two are dancing a minuet and other groups further enliven the scene. Reverse depicts a pair of rustic lovers in a romantic landscape. Finely pierced, carved and gilded mother-of-pearl blades and guards developing medallions of personages, cupids, garlands and scrollings in duo-gold.

*Length, 10¾ inches.*

(Illustrated)

*Mrs. Bowser*

179—DECORATED CARVED MOTHER-OF-PEARL FAN

*Spanish Early Nineteenth Century*

80

Narrow foil lithographed in color with series of pastoral groups of personages at varied avocations. Reverse with group of personages masquerading in Turkish costumes. Long mother-of-pearl blades and guards pierced, carved and painted with scrollings and cornucopia of flowers.

*Length, 11¾ inches.*



NO. 177—DECORATED PARCHMENT PIERCED AND CARVED IVORY FAN  
(*Louis XVI Period*)

NO. 178—DECORATED PIERCED AND CARVED MOTHER-OF-PEARL FAN  
(*Louis XVI Period*)

*Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.*

*Charles of London*

180—DECORATED PARCHMENT PIERCED AND CARVED IVORY FAN

*Louis XV Period*

*40.*

The foil painted with subject "The Judgment of Paris." The three divinities attired in eighteenth century costumes are about center of a wooded landscape; Paris as a Roman Warrior is at left before a lake, nearby is a little Psyche carrying a garland; at right is a "Water nymph" reclining. Finished with a border of beautiful scrolling flowers. Reverse with youth and maiden playing at being "Mars and Venus"; within slight landscape. Rare pierced and carved blades developing scroll panels of "Cupidons Playing," musical trophies, birds and flowers; richly painted and gilded. The guards with seated figures of Court Beauties, further trophies and flowers in ivory before mother-of-pearl backgrounds.

*Length, 11½ inches.*

*(Illustrated)*

*Clapp and Graham*

181—VERNIS MARTIN IVORY FAN

*Louis XV Period*

*40.*

Flat ribboned, tapering guards and blades. Finely painted with scroll panel on front and reverse occupied by subjects "The Youthful Lovers" and "The Youthful Huntsman." Both children are costumed in the style of Watteau and are variously on a balcony and in a wooded landscape. The field enriched with Chinoiserie of quaint flowers in reds and green having curious medallions of birds and personage near swivel. Red guards reserved with ivory scrollings.

*Length, 8½ inches.*

*(Illustrated)*

*Miss M. Gentry*

182—DECORATED PIERCED MOTHER-OF-PEARL FAN

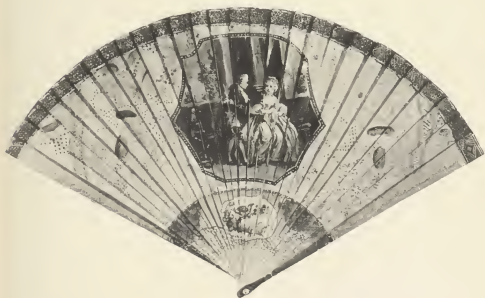
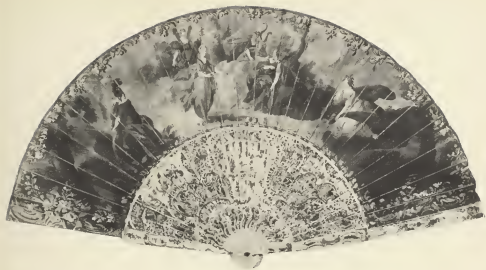
*Spanish Early Nineteenth Century*

*40.*

Narrow foil, lithographed in color with subject "A Repast" in an ancient baronial hall. Gilded scroll border. Reverse painted with figure of Italian troubador in landscape. Gilded blades, pierced with fruit and scroll motives.

*Length, 10½ inches.*





NO. 180—DECORATED PARCHMENT PIERCED AND CARVED IVORY FAN

NO. 181—VERNIS MARTIN IVORY FAN  
(*Louis XV* Period)

*Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.*

*E. J. Bouaventure*

183—DECORATED CARVED AND PIERCED IVORY FAN *Louis XVI Period*

25. Richly painted foil depicting subject "Venus Enthroned," surrounded by her nymphs. The sea and a galley are seen beyond the goddess' columned and canopied throne. Reverse with butterflies and scrollings. Very delicately pierced and carved blades and guards, enriched with scene "Mars and Venus" with two attendant nymphs standing before an altar of the gods; the guards have figures of Diana and Vulcan at top and mother of pearl backgrounds.

*Length, 9¾ inches.*

*Chas. M. of London*

184—DECORATED CARVED AND PIERCED MOTHER-OF-PEARL AND TORTOISE-SHELL FAN *Louis XVI Period*

45. Foil painted with an extensive wooded landscape in which a large group of "Court Personages" are enjoying an "al fresco" repast. Reverse enriched with further landscape in which a young girl carries a basket of flowers over her shoulders. Alternate blades of mother-of-pearl and tortoiseshell enriched in duo-gold and pierced with flowers and scrollings amid which a youth is playing a reed-pipe.

*Length, 10½ inches.*

*Mrs. H. Cutting*

185—CHINESE DECORATED PIERCED AND CARVED IVORY FAN

15. *Eighteenth Century*

Silk inlaid foil depicting many groups of Chinese at various avocations; their features painted on ivory. The reverse with medallions of Chinese landscapes. Blades of ivory delicately pierced with personages amid foliage and pagodas. Guards carved with innumerable minute figures in landscapes. (Needs restoration.)

*Length, 10¾ inches.*

*W. J. Norriau*

186—DECORATED CARVED AND PIERCED IVORY FAN *Louis XV Period*

65. Richly painted foil depicting a group of "Court Personages" before woodland, playing music and in conversation. Reverse with two Chinese lovers in a small landscape. Delicately pierced ivory blades carved with medallions of figures and varied floral scrollings. The guards similar, crowned with figures of "Mars and Venus."

*Length, 10½ inches.*



*D. G. Norrian*

187—DECORATED SILK PIERCED AND CARVED IVORY FAN

*Louis XVI Period*

Richly painted gray silk foil, finely hatched with gold, developing large central "Pastoral" medallion. Two youthful lovers and two other personages are before a flaming votive urn in a landscape; flanked by two medallioned busts, vases of flowers, trophies and love birds. Enriched with festoons and borders of varicolored paillettes and daintily painted sprays of flowers. Reverse with vase of flowers, scrollings, medallions of fruit and flowers. Beautifully pierced ivory blades and guards developing medallions of musicians interrupted by scrollings and cupidons.

*Length, 11¼ inches.*

*J. Williams*

188—DECORATED CARVED AND PIERCED TORTOISE-SHELL FAN

*Louis XVI Period*

Finely painted chicken-skin foil depicting classic subject "Mars Welcoming the Love Birds." Three warriors are grouped under a tree, on a branch of which a white dove has settled; one of the warriors pulls down the branch to grasp the bird. Venus is seated in the clouds above and two men at right gather laurel branches. Reverse with personages and mountainous landscape. Pierced and carved tortoise-shell blades and guards enriched in duo-gold with groups of personages within arbors.

*Length, 11½ inches.*

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*Leo Elwyn*  
189—JEWELLED GILDED SILVER COFFRET *English Eighteenth Century*

110. Finely molded semicircular, hinged cover; enriched with five oval cameos of classic female heads interrupted by four malachite cabochons and four oblong mosaics of famous "Roman Edifices" in miniature. The oblong body is similarly molded and studded with mosaics, malachite and cameos. Supported on five malachite ball feet. London Hall mark of 1781. Maker's mark, J. A.

*Height, 6 $\frac{3}{8}$  inches; length, 6 $\frac{1}{2}$  inches.*

*Henry Heide*  
190—ENAMELED SILVER COFFRET *Italian Eighteenth Century*

210 High domed hinged cover; enriched with classic panel painted in enamels depicting "Mars and Venus," "Richard Cœur de Lion and His Queen Berengaria Sucking His Poisoned Wound," "Venus and Adonis," "Venus and Vulcan"; in the semicircular ends, "Cupidons Driving Love-birds" and the "Annunciation of the Virgin." The panels are bordered with bands of open enamel stellate motives and scrollings and surmounted by reclining figures of Venus and Neptune, outfacing from a festooned shell, and satyr masks at ends. The oblong body is paneled in the same manner as cover, with further classic episodes, mainly from the allegory of Venus. Supported at corners with enameled caryatids on molded extended vase having satyr masks at center of front and back. Lyre-shaped hasp and entwined green snake handles.

*Height, 9 $\frac{3}{4}$  inches; width, 9 $\frac{3}{4}$  inches.*

*D. J. Noorian*  
191—JEWELLED MOSAIC GILDED SILVER COFFRET *Italian Eighteenth Century*

170. Molded and domed oblong hinged cover; the dome finely chased with arabesque and rocaille scrolling set with ovals and oblongs of very rare moss agate, malachite, golden agate and lapis-lazuli. The corners have small projecting shell- scrolled motives. Molded body, enriched with mosaic miniature views; on front, "Bridge across Tiber," with the Castle of St. Angelo in the distance; the sides with further views and the back with engraved scrollings similar to the dome and studdings of larger and even finer specimens of moss agate. On leaf- scrolled claw feet.

*Height, 7 $\frac{3}{8}$  inches; length, 9 $\frac{1}{2}$  inches.*

WEDGWOOD FROM THE HAMILTON PALACE COLLECTION

192—TWO WEDGWOOD BLUE AND WHITE JASPER COVERED VASES

*English Eighteenth Century*

Deep coupe-shape, with incurved neck, upright scrolled acanthus-leaf handles and domed cover having lily cusp terminal. On molded incurved round base and leaf-motived square plinth having canted corners. Enriched with alternate stems of bell-shaped flowers and long acanthus leaves, pearl molding at base, acanthus rinceaux immediately below shoulder, crossed ribbons on the reeded mouth and spear-shaped leaves on the dome cover. The enrichments are of fine white jasper on rich blue grounds. Impressed mark, Wedgwood. (Terminals restored.)

*Height, 9½ inches*

*From the celebrated Hamilton Palace Collection.*

*Note: These vases are illustrated in Rathbone, "Old Wedgwood," Plate XII.*

193—WEDGWOOD BLUE AND WHITE AND JASPER JARDINIÈRE

*English, circa 1793*

Oval, with crowning ovolo molding, and leaf molding at base. Enriched on the body with standing figures of the "Nine Muses" and "Apollo," in varied graceful attitudes and accompanied with their symbolic musical instruments or attributes. The figures and molding enrichments in fine white jasper on rich blue grounds. Loose cover, pierced for individual blossoms. Impressed mark, Wedgwood.

*Height, 4¾ inches; length, 9½ inches.*

*From the celebrated Sanderson Collection, Edinburgh, Scotland.*

194—WEDGWOOD BLUE AND WHITE JASPER VASE

*English Eighteenth Century*

Oviform, with lightly fluted incurved neck molded at mouth. Upright leaf-enriched scrolled handles rising from rams' heads. On leaf and gadrooned round base and leaf-motived square plinth having canted corners. The body enriched with laurel-leaf festoons and two oval medallions enclosing classic subjects, "Aeneas Burning the Serpent" and "Eurydice Offering a Libation to Hera." The enrichments, except the gadroons and flutings, are in fine white jasper on soft rich blue grounds. Impressed mark, Wedgwood. (Has been restored.)

*Height, 11¾ inches*

*From the celebrated Hamilton Palace Collection.*

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

*J. Norton*  
195—TWO IMPORTANT WEDGWOOD BLUE AND WHITE JASPER COVERED URNS  
300 *English Eighteenth Century*

Deep coupe-shape, with incurved neck, reeded mouth and domed cover. On leaf-motived incurved round base and octagonal reed-molded plinth. Enriched with stems of bell-shaped flowers and long acanthus leaves, oval medallions festooned with flowers from a fine banding of acanthus rinceaux immediately below shoulder, spirally flowing acanthus leaves and sprays of husks on necks, cross ribbons on the reeded mouth, spear-shaped leaves on cover and arcaded lotus flowers on plinth. The enrichments in fine white jasper on rich even blue grounds. Mounted in *cuirre doré* with lotus bud terminal and upright acanthus-leaf looped handles. Impressed mark, Wedgwood. (Inside of one cover chipped and one restored at base.)

*Height, 18 inches.*

*From the celebrated Hamilton Palace Collection.*

*Note:* These very beautiful urns were originally fitted with spigots and used on sideboard or accompanying pedestals for cold water. These urns were so used when George III attended a banquet at the Mansion House, London, on September 15, 1786, the Lord Mayor, Sir William Franklin, conferring the freedom of the city on two eminent citizens at that time. See Ackerman's "Microcosms of London," Volume II. A similar vase to these is illustrated in Rathbone, "Old Wedgwood," Plate LX.

*Charles of London*  
196—TWO WEDGWOOD BLUE AND WHITE JASPER VASES AND PEDESTALS  
200 *By John Flaxman; English Eighteenth Century*

Oviform, with upright shell-motived scroll handles, round flat cover with club-shaped terminal. On fluted round base and square leaf-motived plinth having eanted corners. Enriched with classic subjects; from the modeling of John Flaxman's "Cupid and Psyche." On the shoulder and cover honeysuckle, lotus and delicate acanthus leaves. Square panded pedestals, with *cuirre doré* pearl mounting at crown; adorned with floral pilasters, leaf moldings, urn and two classic subjects, "Anchises Burning the Serpent" and "Eurydice Offering a Libation to Hera." The varied enrichments are in fine white jasper on dense mellow blue grounds. Impressed marks, Wedgwood.

*Total height, 14½ inches.*

*From the celebrated Hamilton Palace Collection.*

*Henry Symonds*

197—IMPORTANT WEDGWOOD BLACK AND WHITE JASPER COVERED AND PED-  
/80. ESTALD VASE

*English Eighteenth Century*

"The Homeric Vase." "Apotheosis of Homer." Potted in black in 1790. Egg-shaped, with serpent and Medusa-head, loop handles, domed cover surmounted by a figure of the winged horse Pegasus amid cloud forms. On short round molded base and square plinth. Enriched with honeysuckle bandings, floral gadroonings, and classic subject depicting the Muses crowning with bays the poet Homer. The pedestal square, with canted top and corners; supported by winged chimera; adorned with scrolling floral frieze, leaf molding at foot and classic panel subjects, "An Oblation to the Gods" and "The Three Graces." The enrichments are in fine white jasper on dense mat-black jasper. Impressed mark, Wedgwood. (Has been restored.)

*Height, 24 1/8 inches.*

*From the celebrated Hamilton Palace Collection.*

*Note:* This famous Homeric Vase, in black jasper, is of extreme rarity and beauty. See Metyard, "Wedgwood," page 288.



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*D. J. Noorian*  
198—WEDGWOOD AND BENTLEY BLUE AND WHITE JASPER BAS-RELIEF

200 *By Pacetti; English Eighteenth Century*

"The Nine Muses." Modeled by Pacetti. Seven of the "Muses" stand in graceful attitudes carrying their varied symbolic attributes; at left and right the other two are seated. Cupidon appears at left, a flaming torch in his right hand. Above are festoons of laurel leaves and berries suspended from masks of nymphs. The modeling is extremely beautiful and the posing of the figures is altogether charming; executed in fine white jasper on dense even blue. Impressed mark, Wedgwood and Bentley. Mounted in glazed *cuivre doré* frame. (Has been restored.)

*Height, 8 3/4 inches; length, 25 3/4 inches.*

*From the celebrated Hamilton Palace Collection.*

*Note:* This very beautiful bas-relief is considered one of the very finest specimens of its kind ever produced under the auspices of Wedgwood and Bentley and is probably unique. See Metyard, "Wedgwood," page 151.

*Charles of London*  
199—A COLLECTION OF FORTY-FIVE WEDGWOOD BLUE AND WHITE JASPER  
360 MEDALLIONS *Eighteenth Century*

In painted satinwood specimen cabinet. The subjects are diverse and the shapes vary from round to pointed oval in varying sizes. They are executed in fine white jasper on blues of differing intensity and framed in small *cuivre doré* fillets, a few enriched with bead motives and bowknots. Among the subjects illustrated are, "Anchises Burning the Serpent," "Hope with Anchor," "The Three Graces," "Juno with an Eagle," "A Vestal Offering an Oblation," "Cupid," "Bacchante," "The Muses," "Psyche," "The Battle of the Gods on Olympus," "Venus and Dolphin," "Neptune and Venus," "Melpomene," "Clio" and "Euterpe." Satinwood cabinet with molded top and slant frontal hinged and glazed door; the interior lined with amber-toned yellow velours. Table portion with silver festooned stellate Wedgwood motives and inlaid bandings of kingwood. On tapering square legs and scrolled X-stretcher having an oval medallion at center. (Portions of kingwood banding missing.)

*Cabinet: Height, 5 feet 2 3/4 inches; width, 3 feet.*

*From the famous Sanderson Collection, Edinburgh, Scotland.*



*J. Foron*

200—CHINESE PORCELAIN VASE

*K'ang-hsi Period*

50. Gourd-shape; decorated with flying and perched birds on robin's-egg green grounds and reserved blossoming white hawthorn having stems of aubergine; small pink key-scrrolled band at juncture of two bulbous portions.

*Height, 22 $\frac{3}{4}$  inches.*

*Mr. Seaman*

201—CHINESE PORCELAIN DOUBLE VASE AND LOOSE STAND

*Ch'ien-lung*

200 Flattened club-shape, with elephant-head handles. Enriched with two pierced panels of cloud scrolls and fir trees growing in landscape. Through the piercings recessed in the interior a blue and white supplementary vase is seen decorated with cloud scrollings and flying bats. The outer body is adorned with scrollings of lotus, more naturalistic flowers, Shou marks, bats and *j'ui* valances in colors on yellow grounds. Except at neck, under the handles, the banding is with a pink penciled ground of ivory. Loose stand of porcelain with cut-out *j'ui* valance and feet. (One panel slightly restored.)

*Total height, 22 $\frac{3}{4}$  inches.*

*Exhibited at the Duveen Loan Exhibition of 1907.*

*J. Foron*

202—TWO CHINESE CLOISONNÉ VASES

*Ch'ien-lung*

260. Flattened oviform, with incurved neck and foot and gilded open scrolled dragon handles. Enriched with circular medallions occupied by rocky landscapes in which are quaintly drawn sheep grazing in the foreground. Turquoise-blue backgrounds adorned with scrollings of lotus flowers and *j'ui* borders.

*Height, 11 $\frac{1}{4}$  inches.*

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203—*M. Holmes*  
CUIVRE DORÉ AND PORCELAIN ORGAN CLOCK

By Moisy; Louis XV Period

The organ, with five sets of alternately half-round and flat pipes, is of pewter, and is bordered, surmounted and sustained by handsomely chiseled *cuivre doré* rocaille and leaf scrollings having a mirror under and three tiers of irregularly scrolled *cuivre doré* platforms on which stand the varied amusing eighteen performers of the famous "Monkey Band," executed in Dresden porcelain of the period and very finely painted. These platforms conceal a music box playing many interesting tunes and from them are developed beautiful leaf scrollings of *cuivre doré* sustaining boscages of rare porcelain flowers which ascend on either side of the pipes, canopying both the musical trophies over the end pipes and the scrolled circular clock set over center pipes amid further gilded scrollings. Porcelain dial, inscribed "Moisy à Paris." The whole stands on a gray velours shaped base and is enclosed in a pyramidal glazed loose case with *cuivre doré* corners.

Clock: Height, 3 feet  $6\frac{3}{4}$  inches; width, 2 feet  $11\frac{1}{8}$  inches. Total height, 4 feet  $7\frac{1}{8}$  inches; width, 3 feet 3 inches.

Note: This beautifully elaborated specimen of Louis XV craftsmanship was exhibited at the Paris Exposition, 1900. It is in its rare original condition and both the porcelain and *cuivre doré* are of the finest quality of the period.

2400.  
From the Double Collection, Paris.

(Illustrated)

*M. Holmes*  
204—CARVED AND GILDED CONSOLE TABLE

Louis XVI Style

Paneled and valanced frieze; enriched with bowknotted circular medallion occupied by musical trophy and festooned with roses and swags of laurel leaves to the knee scrollings of acanthus leaves and husks. Supported on cabriole legs having acanthus leaf toes and husk-scrolled X-stretcher terminated at center with basket of flowers. Finely molded Brèche Violette marble top.

Height,  $34\frac{1}{4}$  inches; length,  $46\frac{1}{4}$  inches.



NO. 203—CUIVRE DORÉ AND PORCELAIN ORGAN CLOCK  
(By Moisy; Louis XI' Period)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

*F. W. Bucher*  
205—BRONZE BUST

By Ordway Partridge

100. "Carlyle." The rugged features of the great philosopher are bent forward in characteristic pose. He is taken after middle life and wears a coat with ample collar under his slightly grizzled beard. On oblong base captioned "Carlyle." Rich golden brown patina. Signed at right: Partridge, 1900; at left: Roman Bronze Works, N. Y.

Height, 21½ inches.

#### BRONZES BY AUGUSTE RODIN AND OTHER SCULPTORS

*Mr. Seaman Agt*  
206—BRONZE STATUETTE BY AUGUSTE RODIN

400. "Danaide." The despairing female has thrown herself to the ground, her right arm beneath her head and her left arm under her body. The muscles of her torso showing beneath the skin. A rough modeling to suggest a skull appears on the rocky base to the right. Coated with a brownish green patina. Signed A. Rodin.

*F. W. Bucher*  
Height, 9 inches; length, 15½ inches.

207—BRONZE PORTRAIT BUST

By R. Evans

40. "The Poet Keats." Calm, meditative brow looking straight to front, wearing waving long hair and a loose robe slightly open at throat. Rich golden-toned patina. Signed at back: R. Evans; and below: Roman Bronze Works, N. Y.

*F. W. Bucher*  
Height, 16¼ inches.

208—BRONZE PORTRAIT BUST

By Ordway Partridge

70. "Richard Brinsley Sheridan." Poet, wit and famous play-writer. Wearing curling peruke and elaborate coat of the period; the head turned slightly down toward right. On oblong base captioned "Sheridan." Interesting deep green patina. Signed: Partridge, 1900.

*F. W. Bucher*  
Height, 21¾ inches.

209—BRONZE PORTRAIT BUST

By Ordway Partridge

60. "The Poet Shelley." The fine head turned slightly downward to left; he wears long curling hair and a loose, collared robe open at throat. On oblong base captioned "Shelley." Golden-yellow and brown patina. Signed on right: Partridge, 1899; and in seal: Roman Bronze Works, N. Y.

Height, 21¼ inches.

*A. Bucher.*

210—BRONZE PORTRAIT BUST

By R. Evans

50. "The Poet Edgar Allan Poe." Moody and mysterious in aspect, looking straight ahead into space. He wears long flowing hair, high stock and high-buttoned coat. Golden-toned patina. Signed on back: R. Evans Sc.; and below: Roman Bronze Works, N. Y.

Height, 17 inches.

*A. Bucher.*

211—BRONZE PORTRAIT BUST

By Ordway Partridge

100. "The Poet Robert Burns." The famous Scotch lyric poet of the people. Head slightly turned downward to left; wearing pleasant reposeful expression, long curling hair, stock with jabot and large-collared coat. On oblong base captioned "Burns." Golden-yellow and brown patina. Signed at right: Partridge, 1899; and in seal: Roman Bronze Works, N. Y.

Height, 21 inches.

*Leo Elvey*

212—BRONZE GROUP, "THE LAOCOON"

Italian Eighteenth Century

200. A reduction of the famous group in the Vatican. Central seated figure of a muscular man writhing in pain from the wound inflicted by one of the serpents to his vitals. He strives to tear the viper from him, without success, with his raised right hand. At left and right are two youths, even more agitated by the serpents coiling round them. On stepped oblong plinth. Rich black and yellow patina.

Height, 33 $\frac{3}{4}$  inches; width, 24 $\frac{1}{4}$  inches.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.



EVENING SALE  
LIST OF ARTISTS REPRESENTED  
AND THEIR WORKS





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COMPOSITION, PRESSWORK  
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THE AMERICAN ART ASSOCIATION  
No. 30 EAST 57TH STREET  
NEW YORK  
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